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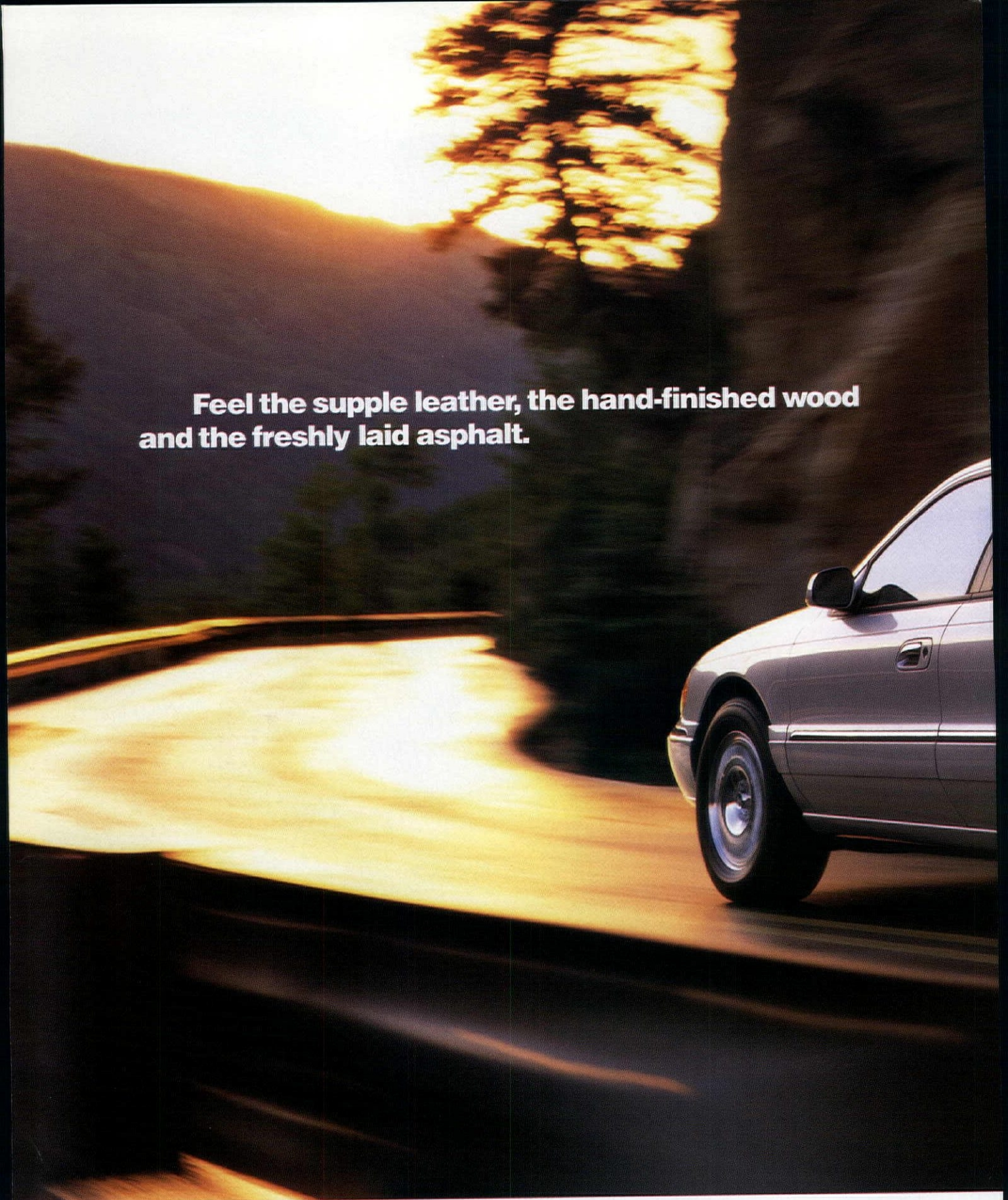


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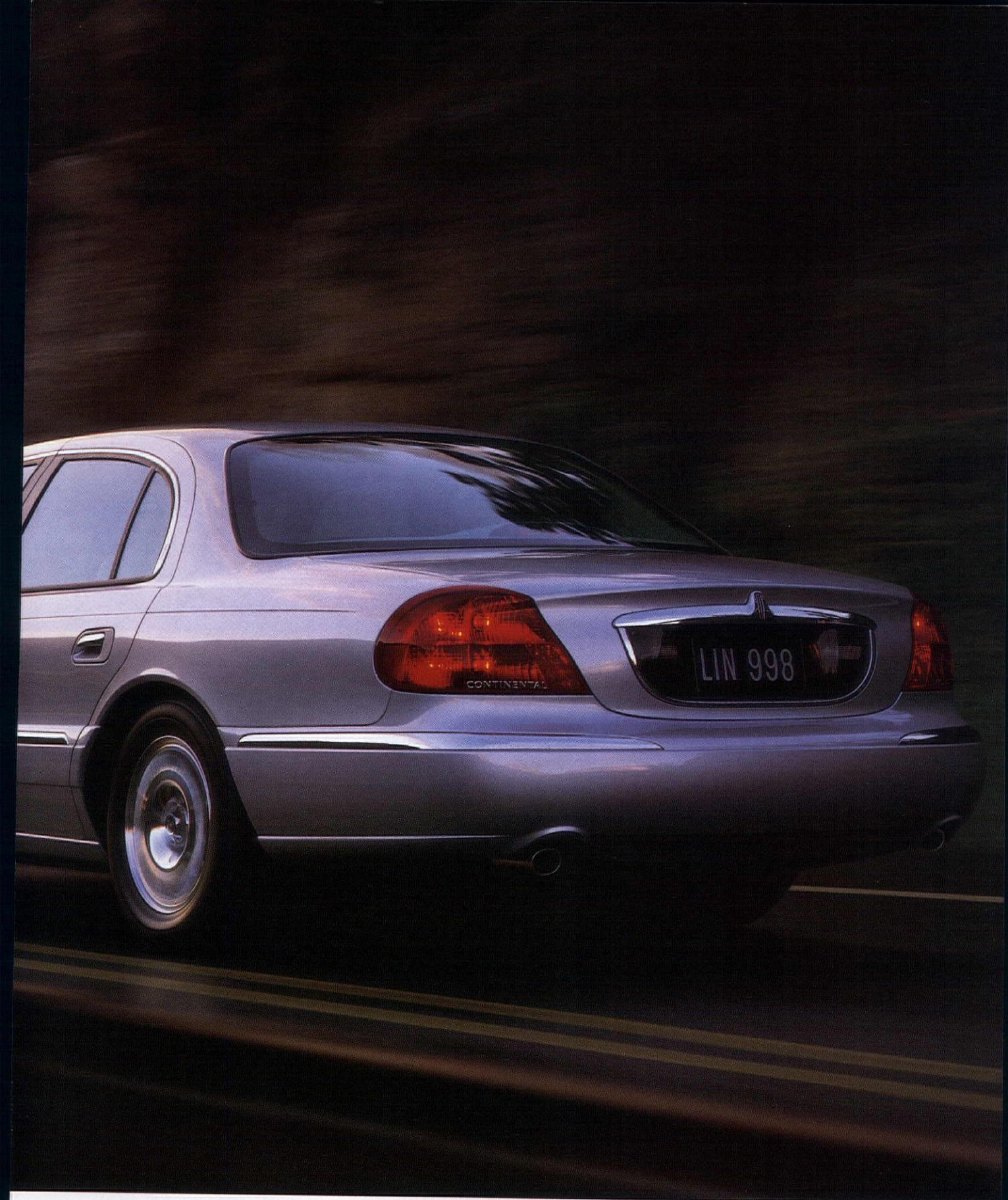
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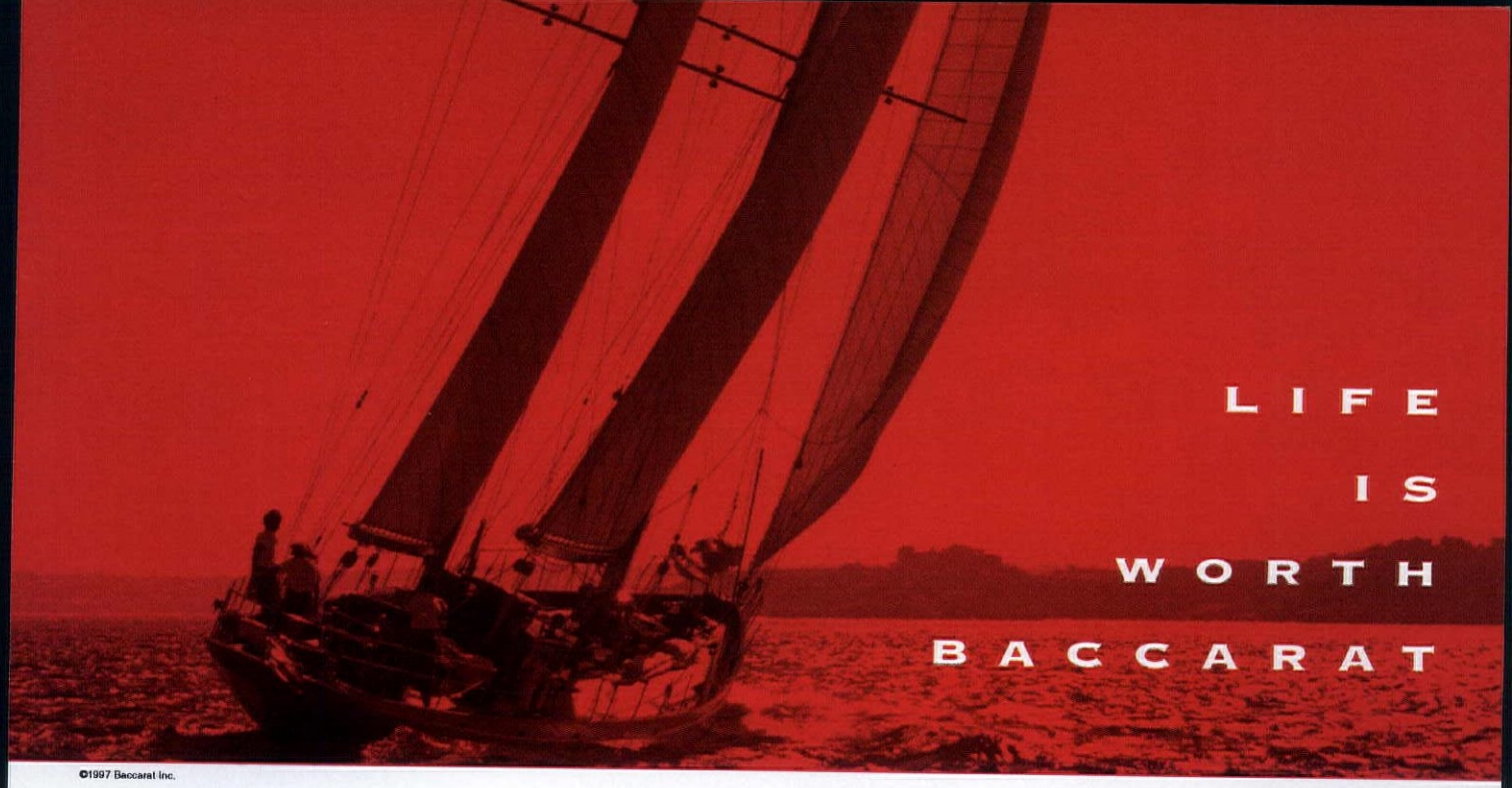


Holiday Shopping



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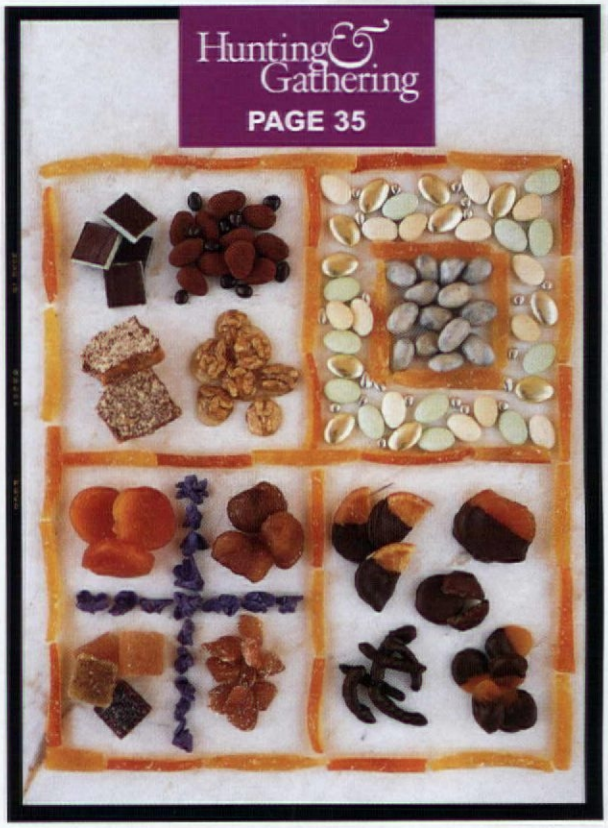


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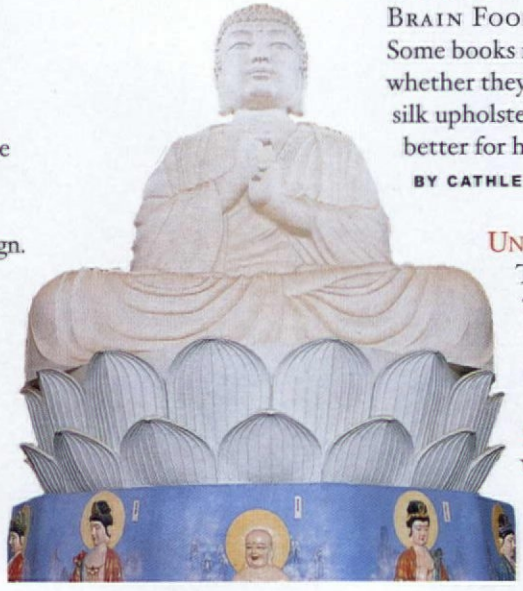
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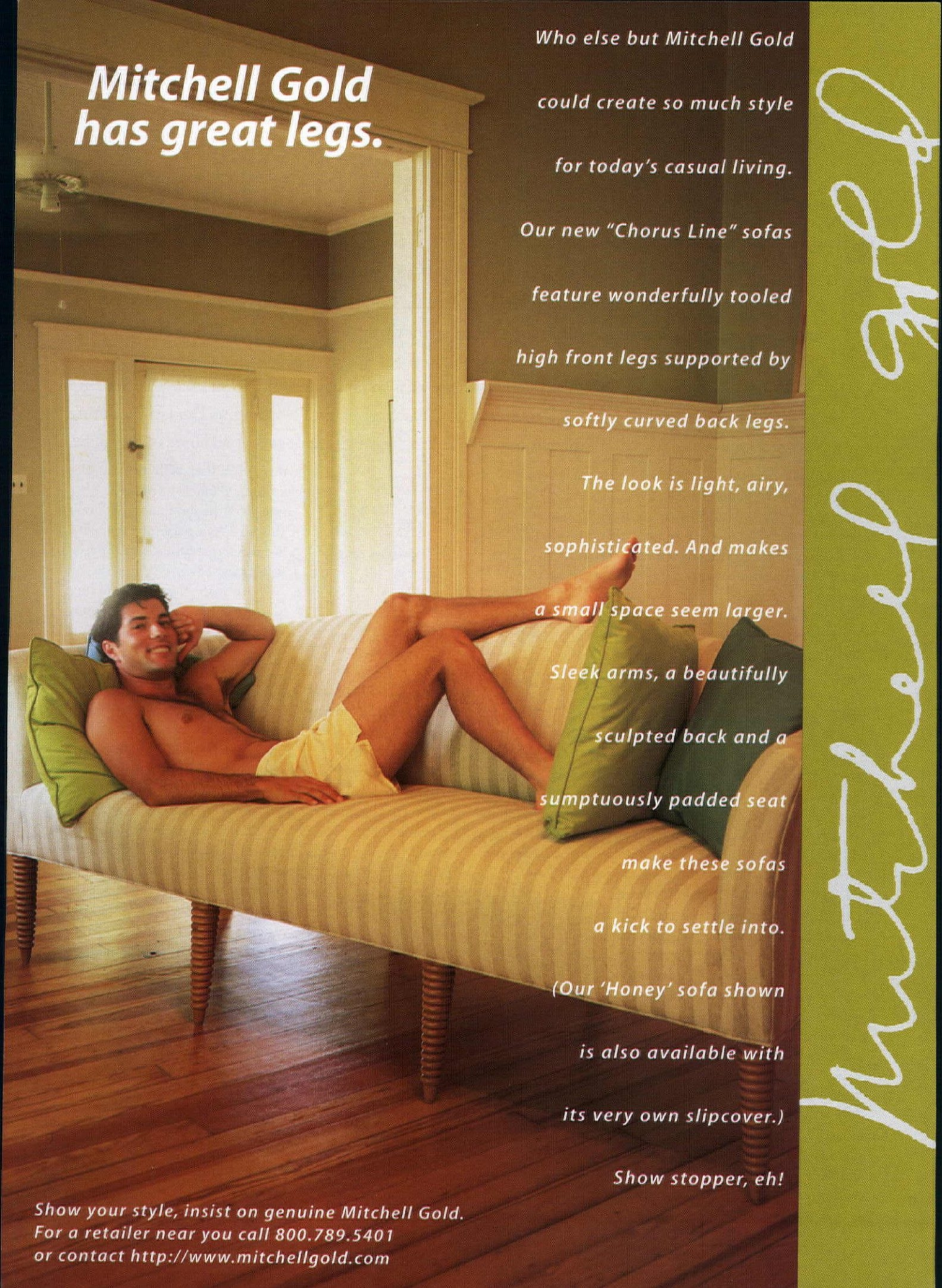
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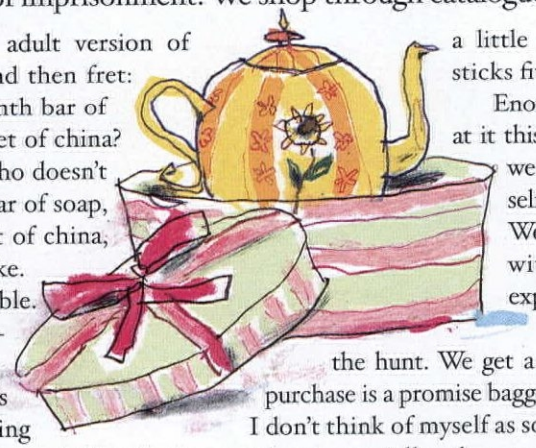
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Something to Declare

IF IT WAS FAIR FOR NAPOLEON TO SAY that England had become a nation of shopkeepers, then, let's face it, we have become a nation of shoppers. I suppose such a prospect could fill us with shame: we are materialistic, wasteful, superficial, spendthrift. Gluttons for stuff.

Indeed, many of us are stricken with shopping guilt, which manifests itself in many and complicated measures: We respond to every compliment with a shaggy yarn about what a find, what a bargain. We ship everything, so as not to be caught with a telltale bag. We always claim "Nothing to Declare," coming through customs, even at the risk of imprisonment. We shop through catalogues at all hours of the night, craving that twenty-four-hour fix—the adult version of sneak-reading by flashlight. We spend and then fret: I'm going broke, why did I need a fifteenth bar of soap, where am I going to put a fourth set of china? Or, worse, we get scolded by a partner who doesn't get it: Why do we need a twenty-third bar of soap, what are we going to do with a sixth set of china, what is wrong with you—we're going broke.



Sometimes the guilt becomes unbearable. Not that this results in shopping slowdown. It simply escalates the scheming, the Not-Getting-Caught Disorder. This is tricky, of course, because good shopping leaves a trail of clues, the detritus of the spree (otherwise it is failed shopping and no one sets out to fail). In fact, shopping is all about gathering clues—clues as to what you want, and need, what's missing, what turns your head, catches your eye. As such, shopping's bounty, if not gathered communally, ought at least to be brought home into the light and inspected, like the entrails of animals or the patterns of birds in flight, in a full and celebratory gathering of the tribe. But that, I have begun to suspect, is a rare response among our clan.

Thus do grown women, fully independent, with serious salaries, burn easily a year's worth of brain cells dreaming up ways to sneak in the goods. We all know some of the tricks. My favorite by far is that of a friend who keeps a commercial-size roll of dry-cleaning bags in the trunk of her car so she can smuggle in new clothes swaddled in plastic. Harder to do with a new chair, but then there are spouses who just might fall for the explanation that removing stains from upholstery is a job for the local dry cleaner and has transformative effects as well, which is why the furniture looks a little unfamiliar. Will the candlesticks fit in a flannel shoe bag?

Enough of the shopping guilt. Look at it this way: As a nation of shoppers, we are eternal enthusiasts. We seek self-improvement. We seek succor. We are open-hearted, generous with our hard-earned money expanding rather than depleting our storehouses. We thrill to the hunt. We get a charge from the charge. Each purchase is a promise bagged. Desire reignited.

I don't think of myself as someone who particularly loves to shop, especially when confronted with mingy help or rude crowds. But then sometimes I think I'm never not shopping. One of my favorite times to take a walk in any city is twilight. It isn't quite dark enough for people to have drawn the curtains in their houses, but the lights are on inside. I love to look in windows and dream about what it would be like to eat under that chandelier or sit in that red a room or read by that lamp or gaze at that painting. It's more than voyeurism. No, I can't actually buy any of the stuff I see. But I'm gathering something, perhaps an inclination of why all our shopping seems so necessary. We shop in that burst of a dream that the right thing will make everything right. We shop—and do many other things as well, such as pray, read, garden—for answers. We shore up our rooms in the hope of happiness. A good cause. So enjoy your holiday shopping!



PHOTOGRAPH BY MARION ETTLINGER. ILLUSTRATION BY DIANE BIGDA

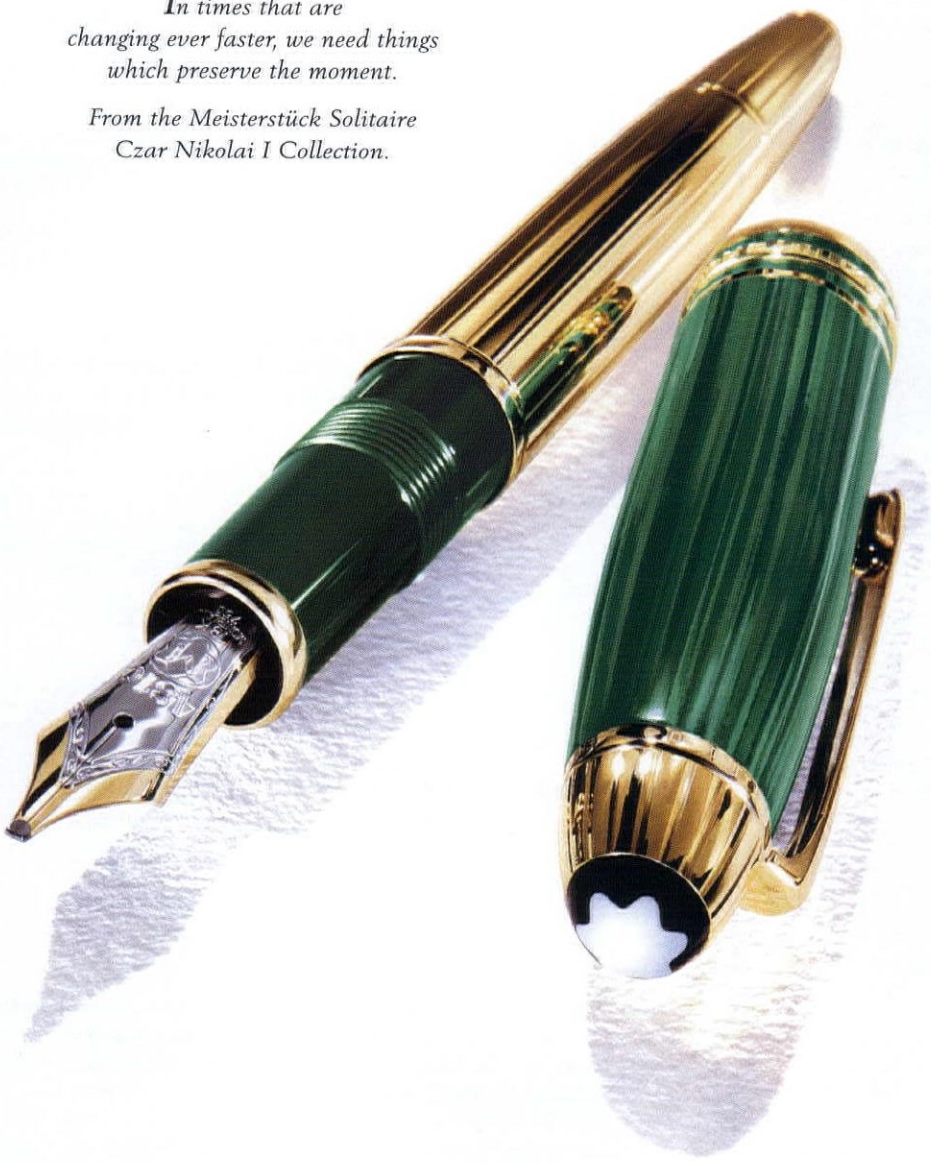
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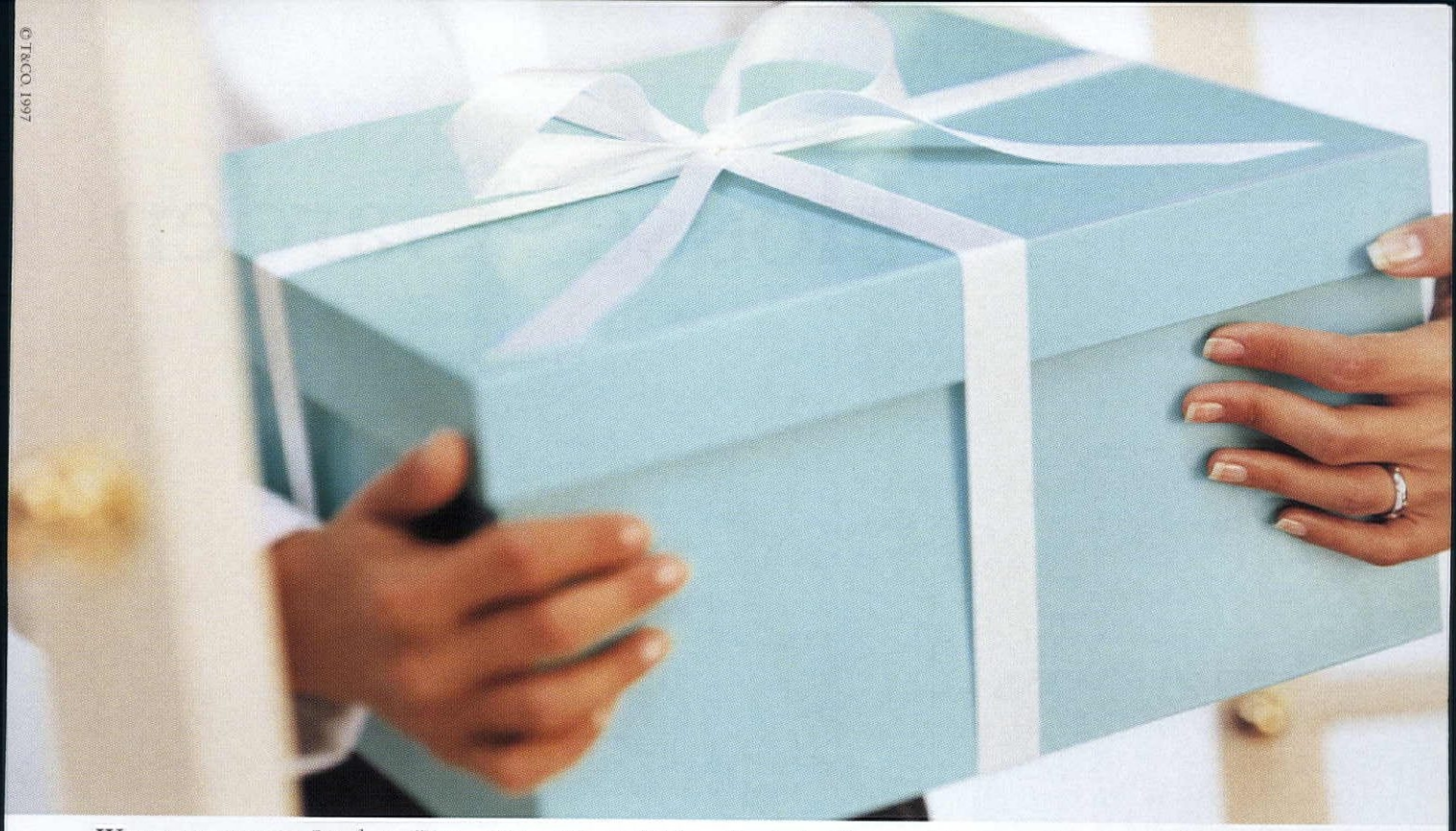
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Domestic Bliss

DEVOTED TO WHAT'S HAPPENING AT HOME BY DAN SHAW



PHOTOGRAPH BY NORMAN. STYLED BY PAULA FOX

rockin' ornaments

Holiday **decorating** is a serious business for interior designers, collectors, and entrepreneurs, who deck the halls with purpose and **passion**. Also this month, the **soul** of Shabby Chic, the **joy** of burning incense, and the **glee** of finding the perfect live **Christmas** tree with The 20-Minute Gardener.

RDPII 13856 BF CHHA

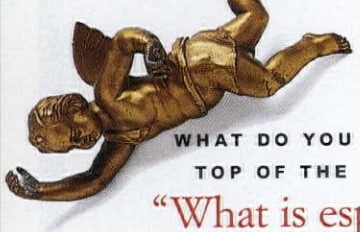
hung up on christmas

For some holiday enthusiasts, the Yuletide never ends

Anyone who still believes Christmas is really a children's holiday need only talk to Fred Cannon, an interior designer in Brooklyn, New York. To put it politely, Cannon has an ornament fixation, which is why he puts up nine Christmas trees each year at his 1850 redbrick town house. "I have to start decorating the house on Halloween weekend," he says. In the living room, a ten-footer is bedecked with antique glass ornaments—2,000 handblown German specimens made between 1870 and 1920. In the dining room, a seven-foot tree holds 250 embossed-paper ornaments known as Dresdens, which were manufactured in Germany between 1880 and 1910. Other trees can be found in the library, the hallways, and even his bedroom.

When Cannon finally finishes undecorating his house, in February, he's doesn't lose the Christmas spirit. He and other obsessed collectors subscribe to *The Glow,* the bimonthly newsletter of an organization called the Golden Glow of Christmas Past. At the group's annual summer convention, members buy and trade vintage and antique ornaments, lights, tinsel, and Santas.

For Margaret Gardner, who lives in Virginia hunt country, every day is Christmas. An insatiable collector of ornaments by Christopher Radko, the phenomenally successful maker of new vintage-looking ornaments, she has converted part of an old barn into her own Radko museum, where her 2,400 treasures are displayed in specially built glass cases. Since some of those baubles now fetch as much as $1,000 on the resale market, she never takes them out. "They're too valuable," says Gardner, who stops by the room "as often as I can." So what about all the ornaments on the tree in the barn's Radko Room, which attracts awestruck friends and relatives all year? "Oh," says Gardner, "those are duplicates."



WHAT DO YOU PUT ON TOP OF THE TREE?

"What is especially pretty, if one can manage it, is to have the top be a chandelier, by placing the tree in the center of the room"

HOWARD S. SLATKIN
INTERIOR DESIGNER, NYC

For all "Domestic Bliss" source information, including ornaments below, see back of book.



OY TO THE WORLD

Blame it on Barbra Streisand. The year after the superstar bought more than one hundred Christopher Radko Christmas ornaments, a young friend of hers approached Radko in Saks. "When are you going to do Hanukkah ornaments?" he demanded. Radko saw stars—Stars of David, that is. This year, Christmas falls during Hanukkah, and just in time for Radko to introduce Traditions, an elaborate ornament hand-painted with Jewish symbols; Simon's Dreidel, named for a friend; and a constellation of six-pointed stars. Radko's new line is selling like latkes, but don't buy any for Ronald B. Sobel, senior rabbi of New York City's Temple Emanu-El. "Christmas and Hanukkah, in close proximity, have, in fact, nothing to do with each other," he says. "So the appropriation of a symbol or meaning from one to the other is inappropriate." Radko, however, doesn't advocate Hanukkah bushes; he suggests a tabletop arrangement with pine garlands and a menorah.

—SABINE ROTHMAN



TOP: JONATHON LOVEKIN. BOTTOM: NORMAN

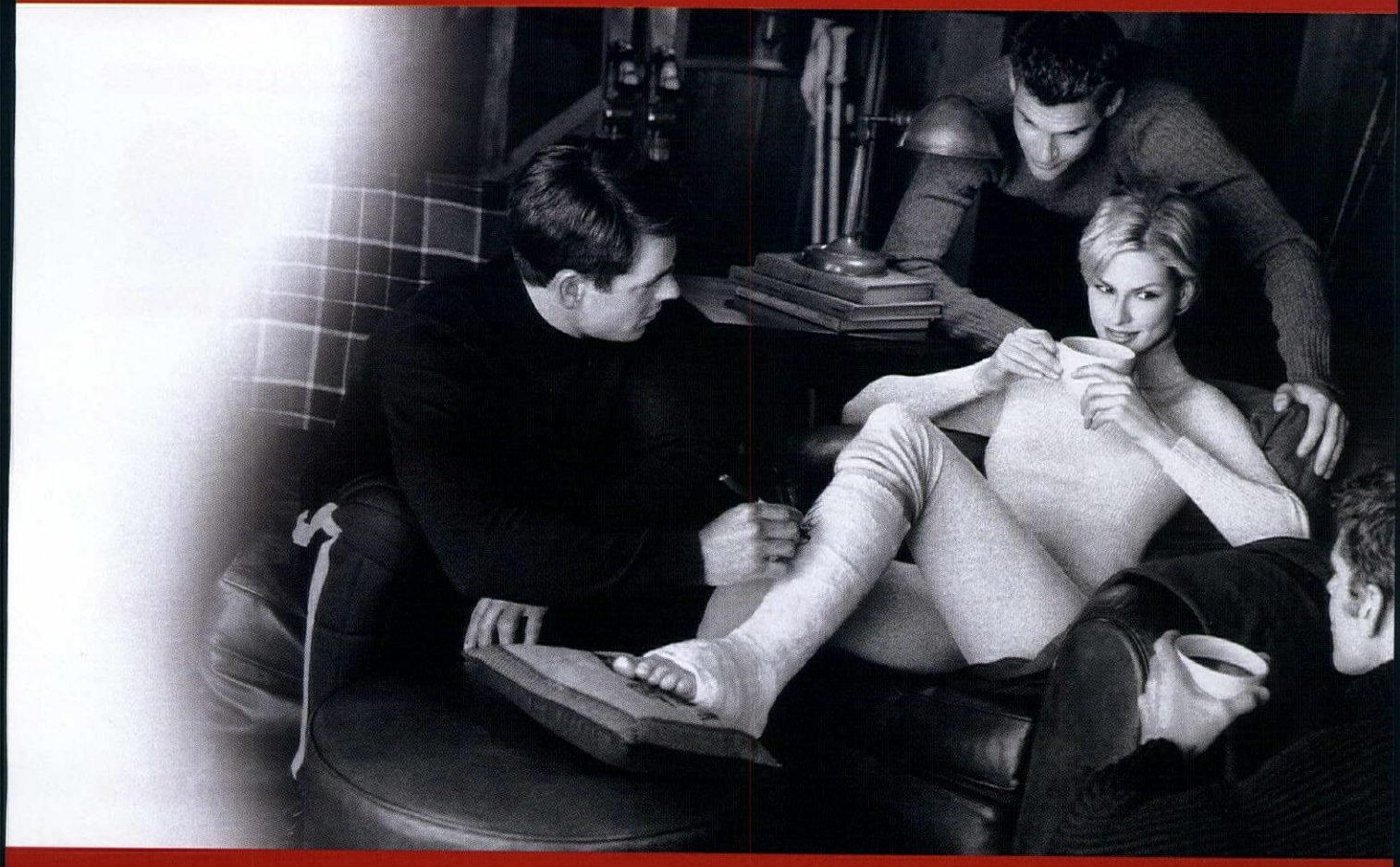
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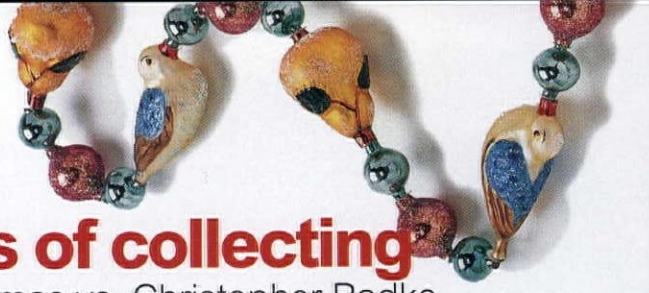


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SHIP IT

GREENMAIL

Tying a fresh-cut Christmas tree to the top of a sports coupe or dragging one home on snow-covered sidewalks is romantic only in the movies. In reality, getting the tree home is often a hassle. Mail-order greens are a jolly solution, as we discovered last year.

When it comes to garlands, **L. L. Bean** (800-221-4221) has plenty to swagger about. Their 18-foot-long swath of fresh greens ($26) was full, lush, aromatic, and easy to drape (though its weight made the installation a two-person job). Despite a warning from the company, the garland did beautifully indoors, far outlasting Bean's Christmas tree ($66).

—Katrine Ames

Ordering a tree from **Gardeners Eden** (800-822-9600) solved one household problem (whose turn it was to pick up the tree) but created another (where to put it). For the first time in memory, our seven-and-a-half-foot tree ($120) had no bad side—absent were the bald spots and bent branches that had forced us, in years past, to hide the greenery in a dark corner. —Lygeia Grace

When I called **Smith & Hawken** (800-776-3336) last December 7, many of its garlands were already sold out. The massive 6-foot-long eucalyptus and pepperberry garland ($49) that *was* available dried gracefully, scenting my house from New Year's Day until the Fourth of July. —D.S.

the cults of collecting

Old World Christmas vs. Christopher Radko

OLD WORLD CHRISTMAS SPOKANE, WA 800-962-7669	CHRISTOPHER RADKO ARDSLEY, NY 800-71-RADKO
DECK THE HALLS	
Founded in 1976 by Tim and Beth Merck, who formed a partnership with Heinz Müeller-Blech, a thirteenth-generation glassblower at the Inge-Glas Workshop in Lauscha, Germany, birthplace of mouth-blown Christmas ornaments.	 Founded in 1985 by Christopher Radko, the charismatic entrepreneur from Scarsdale, New York, who has decorated rooms at the White House.
IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	
The company stocks 850 mouth-blown and hand-painted glass ornaments from Germany; many are made from original antique molds. Designs range from tropical fish to ruby slippers to zeppelins. Average price: $10. 	Radko has designed 3,000 glass ornaments so far; this year's catalogue has 700 mouth-blown and hand-painted ornaments from Europe. Average price: $36. 
IT CAME UPON A MIDNIGHT CLEAR	
 Born in East Germany, Müeller-Blech fled to West Germany before reunification, taking no ornament molds with him. According to *Old World Christmas Star*, a company magazine: "Though very inconvenient, Heinz's mother made trips to see her son, each time smuggling a number of molds across the border."	 In 1983, the Radko family's 14-foot tree with 2,000 vintage ornaments on it crashed. "With sudden and resounding finality, it seemed that the door that linked me and my family to the memories had slammed shut," says Radko, who resolved to somehow re-create the heirloom collection.
O COME, ALL YE FAITHFUL	
A Collectors' Club membership costs $30 and includes four issues of *Old World Christmas Star* and a gift (for 1997, a $15 Victorian Father Christmas ornament). There are currently over 10,000 members.	Membership in the Starlight Family of Collectors is $50 and includes the *Starlight* quarterly, a collector's catalogue, and a gift (this year, a $30 Li'l Miss Angel ornament). There are 26,000 members.
I'LL BE HOME FOR CHRISTMAS	
Beth Merck (or E. M. Merck, as she's known to collectors) will visit ten of Old World's favorite retailers this November, where she will autograph ornaments and nutcrackers.	Radko collectors often line up to have him sign ornaments at the 36 store appearances he makes annually. Autographed ornaments fetch higher prices on the resale market.
GO TELL IT ON THE MOUNTAIN	
"It is a pleasure to receive your compliments, and a blessing," Tim Merck writes in his 1997 catalogue. "In fact, many say 'Old World is Christmas!'" 	"Dozens of new designs are well along in development," writes Radko in the 1997 catalogue. "These include the Muppets, Dr. Seuss, Barbie, and even Harley Davidson." 

WHAT DO YOU DO WITH UGLY ORNAMENTS YOU RECEIVE AS GIFTS?

"I'll put them on the tree. My tree is not a work of art—it can handle imperfection."

Hermès Mallea, architect, NYC

PHOTOGRAPHS BY NORMAN

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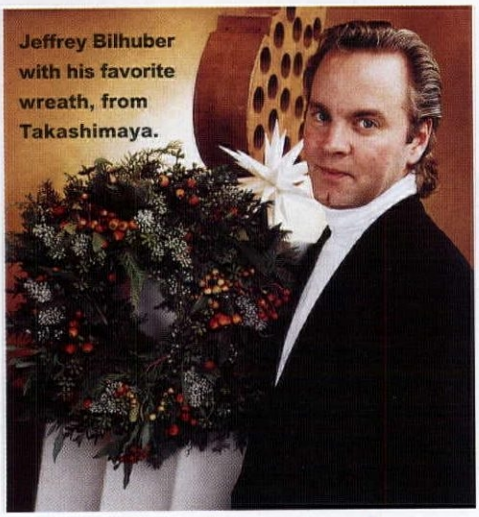
sense of style.



Ladies' $7,900.
Petite $9,400.

Watches enlarged to show detail.

Neiman Marcus



Jeffrey Bilhuber with his favorite wreath, from Takashimaya.

naughty & nice advice

Decorator Jeffrey Bilhuber's Holiday Dos and Don'ts

WHAT TYPE OF CHRISTMAS ORNAMENTS DO YOU COLLECT?

I don't *collect* anything, including Christmas ornaments. But I do love them, and I purchase a lot as gifts for friends. I suspect that almost all of my friends are much more sentimental and nostalgic than I, for which I embrace them. The ornament gifts I give are always old mercury-glass balls, the bigger the better, faded and peeling, with just a vestige of their former colors. Violet and lavender are personal favorites.

DO YOU PUT ORNAMENTS ANY PLACE BESIDES THE TREE?

Every place *besides* a tree! I never put ornaments on a tree; it's like putting a hat on a dog. I love to arrange ornaments, interspersed with votive candles, on lacquered tables, or to fill enormous glass cylinders and bell jars with reflective ball-shaped ornaments (no Santas or reindeer here). Star motifs are a real favorite, especially white-paper stars of Bethlehem.

WHAT TYPE OF ORNAMENT DO YOU PUT ON TOP OF YOUR TREE?

An unlit wooden match.

IS THERE ANY TYPE OF ORNAMENT YOU BUY EVERY YEAR?

The only real ornament I *must* buy every year is a superb evergreen wreath, which I lie on a table or lean against the wall on a shelf. Some of the most beautiful handmade wreaths can be ordered in custom sizes and materials from Takashimaya (693 Fifth Avenue, NYC; 800-753-2038). But remember, never a ribbon or a bow, just a variety of fragrant greens.

ARE THERE ANY ORNAMENTS YOU ABHOR?

I loathe the ones I don't use: Santa; Rudolph, the red-nosed cliché; winky lights. I will personally crush any ornament that makes music. Miniature boxes with bows, snowmen (especially Frosty), icicles, tinsel—I'd sooner have a metal tree—and, finally, a tropical tree with shells and starfish and miniature margaritas can make me violent.

WHAT DO YOU DO WITH UGLY ORNAMENTS YOU RECEIVE AS GIFTS?

Like the Grinch who stole Christmas, I dispose of them as quickly as possible. Does the word "landfill" conjure up a picture?

DO YOU EVER DECORATE CLIENTS' TREES?

No, that's like helping them get dressed—it's far too personal.

WHAT TYPE OF LIGHTS DO YOU USE?

Three different types of white lights: small, medium, and large. The variety of sizes yields an extraordinary vision of depth and texture, as if the tree's moving in the wind.

DO YOU HAVE A STAND ON THEME TREES?

I adore theme trees, as long as the theme is a fresh green tree with plain white lights and no ornaments. The simple, pure meaning of Christmas is the only theme necessary.

WHEN DO YOU PUT UP AND TAKE DOWN YOUR TREE?

Christmas Eve is the most joyous day to put up and decorate a tree. It couldn't be more festive or appropriate. Logically, *every* tree should be down after the twelve days of Christmas.

WHAT TYPE OF ORNAMENTS DO YOU PUT ON YOUR TREE?

"I love a natural tree hung with fresh green apples and children's cutouts of white snowflakes—simple, pretty, uncomplicated, and easy to take down and pitch."

JACQUELYNNE P. LANHAM, INTERIOR DESIGNER, ATLANTA



FINDERS KEEPERS

SOME FAVORITE DECORATORS SHARE THEIR FAVORITE ORNAMENT SOURCES

DAVID EASTON:
Guinevere, 578 Kings Road, London, 011-44-171-736-2917.

JEFFREY BILHUBER:
Deco Deluxe, 993 Lexington Avenue, New York City, 212-472-7222, for mercury-glass Kugel ornaments; Lynn Reid Schaffstall, 139 Beech Circle, Hellertown, PA, 610-838-8914, for white-paper stars of Bethlehem.

THOMAS JAYNE:
Matt McGhee, 22 Christopher Street, New York City, 212-741-3138, for "beautifully detailed" German blown-glass ornaments; Pier 1 Imports.

HOWARD SLATKIN:
He doesn't have his own tree, but he buys ornaments for clients at Kugel, 279 rue Saint-Honoré, Paris, 011-33-1-4260-1945; and S.J. Phillips, 139 New Bond Street, London, 011-44-171-629-6602.

RICHARD HOLLEY:
Many Monkeys Later, 7309 Greenbriar, Houston, TX, 713-664-8301, for Moravian stars; Lewis & Maese, an antiques store "full of the unexpected," 2940 Ferndale, Houston, TX, 713-942-7200.

WILLIAM HODGINS:
Neiman-Marcus and Bloomingdale's

ORLANDO DIAZ-AZCUY:
The Metropolitan Museum of Art, for papier-mâché angels, 212-262-6277. The Flower Market in San Francisco for fruit ornaments.

LEFT: LEN IRISH. RIGHT: NORMAN



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millennial dirt



"By the year 2000, many Americans will take up edible landscaping, mixing vegetables with their ornamentals and planting oregano and sorrel instead of grass. As food scares proliferate, more and more of us will eat only organic produce, and one way to make sure that your food hasn't been doused with chemicals is to grow it yourself. In the future, we will demand lawns with a purpose."

—Gerald Celente, founder, Trends Research Institute, Rhinebeck, NY



Actresses Alison Elliott, left, and Helena Bonham Carter star in *The Wings of the Dove.*

UNEXPECTED BLISS

camp classic



At DT-UT, a Manhattan coffee lounge, Polynesian-style pu-pu platters are being used for making s'mores—marshmallows and Hershey's chocolate melted between graham crackers—right at the table. Traditionally made over a campfire in the woods, s'mores are just as deliciously gooey when concocted on the kitchen table. Basic pu-pu platters can be found for about $20 at wholesalers like New York City's Sang Kung Kitchen Supply (212-226-4527).

tiles of desire

Re-creating movie moments

Shot on location in London and Venice, *The Wings of the Dove,* based on the Henry James novel, makes us long to live as aristocrats did in 1910. We'd be swathed in Fortuny fabrics, lounging on silk Empire sofas draped with leopard throws (ours would be faux), and eating at Chinese lacquered tables (the family furniture) by the light of a fringed lamp. While all the interiors in Iain Softley's movie are exquisite, the room we'd most like to inhabit is the blue-tiled hall in the mansion where the three main characters (played by Helena Bonham Carter, Alison Elliott, and Linus Roache) meet at a pre-Bloomsbury party. This fantastical house really exists: Built in 1906 in London, it was dubbed Peacock House for its elaborate tilework depicting peacocks and Greek myths. These luster and faience tiles have the vibrancy of stained glass and are the work of legendary Edwardian tile maker William De Morgan. Happily, the glaze experts at Ann Sacks Tile & Stone in Portland, Oregon, say that, while they don't use coal-fired kilns, as De Morgan did, their in-house tile painter can pretty much duplicate the Peacock House look. What they can't guarantee are 1910 prices. —INGRID ABRAMOVITCH



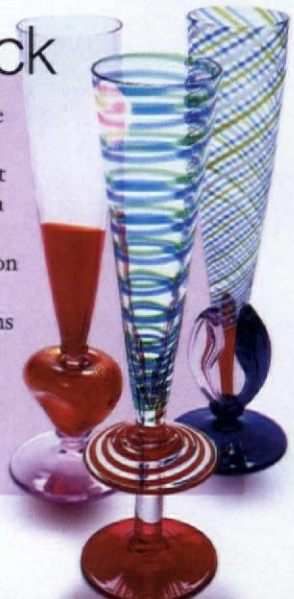
#$%*! chairs

Sculptor Cliff Baldwin has melded two icons—the Arne Jacobsen stack chair and the asterisk—to create a seat that embodies contemporary design-world obsessions. "I wanted to extend my sculpture into furniture design," says Baldwin, a professor at New York's Pratt Institute who makes large-scale outdoor pieces that incorporate words and punctuation marks and wall sculptures with commas and exclamation points. He chose the asterisk because "it's symmetrical, unlike a comma, and periods are anticlimactic." To us, the chair is pure bliss.

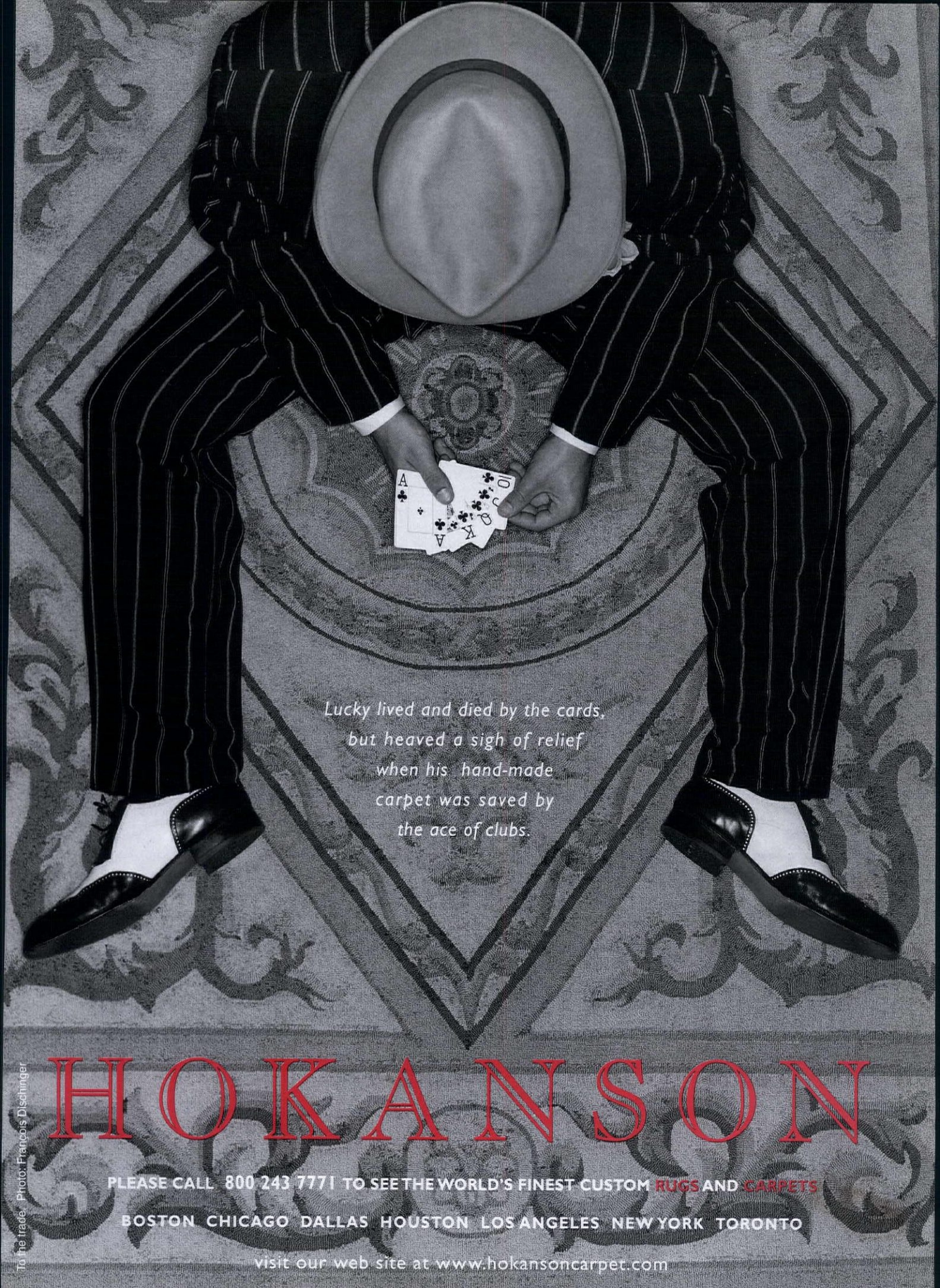
To order the $150 chair, call 516-722-9450.

saks goes back

At Saks Fifth Avenue, you *can* go home again. After a five-year hiatus, Saks is reviving the home and gift department in eight of its stores, including its Fifth Avenue flagship. Ironically, Saks won't be carrying home furnishings by fashion designers like Donna Karan or Calvin Klein, who each have home collections but will carry items like the Venetian glasses, right. "It's a matter of space," says Saks vice president Stan Tucker. "We have limited room and want our stores to look different."



PHOTOGRAPHS BY NORMAN. ILLUSTRATION BY GREG CLARKE. TOP RIGHT: COURTESY OF MIRAMAX



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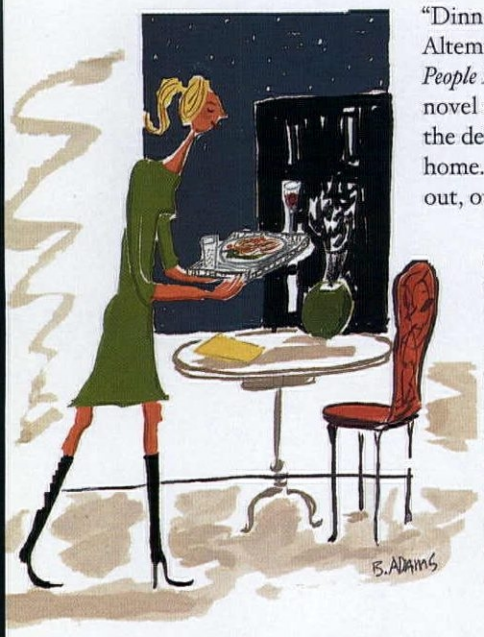
visit our web site at www.hokansoncarpet.com

To the trade. Photo: Francois Dischinger

Domestic Bliss*

CATCHPHRASE

"dinner on a tray"



"Dinner on trays," trills Lil Altemus, the stodgy matriarch in *People Like Us,* Dominick Dunne's novel about high society. "Oh, the deliciousness of an evening at home. I get so tired of going out, out, out, all the time."

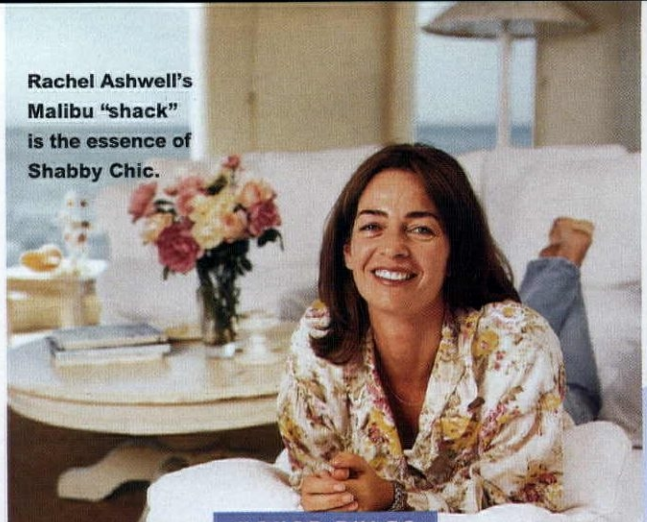
"Dinner on a tray" doesn't mean TV tables in front of the tube or supper in bed (though it can). On Park Avenue, the phrase is simply a catchall for any dinner at home that you yourself serve instead of having the maid or housekeeper do the honors. Contrary to F. Scott Fitzgerald's dictum, the very rich are not so different from you and me.

THE PERFECT THING

BY JEFFREY W. MILLER



"With everything becoming so plastic, the Simon Pearce salad bowl is both old-fashioned and thoroughly modern because of its shape. It's very organic, which is appropriate for serving greens. The humbleness of the wood and the simplicity of the form is a great combination."



Rachel Ashwell's Malibu "shack" is the essence of Shabby Chic.

HOUSE RULES

speaking of chic . . .

NAME Rachel Ashwell

RESIDENCE Beach shack in Malibu, CA

RÉSUMÉ A former costume designer, she founded Shabby Chic, the chain of furniture stores, in 1989, that helped make slipcovers and flea-market-y style so fashionable

CURRENT PROJECTS Introducing Shabby Chic Studio, a lower-priced version of her main collection; expanding distribution of her T-shirt and poplin bed-linen collections; writing her second style book

THE FIRST THING I DO WHEN I WAKE UP Breathe calmly

MY REFRIGERATOR IS ALWAYS STOCKED WITH Water and strawberries

MY FAVORITE PLACE TO READ IS My Shabby Chic chaise

I CAN'T GO TO SLEEP WITHOUT Looking at the stars and putting drops of lavender oil in my aromatherapy humidifier

MY LIVING ROOM IS VACUUMED BY Luppe

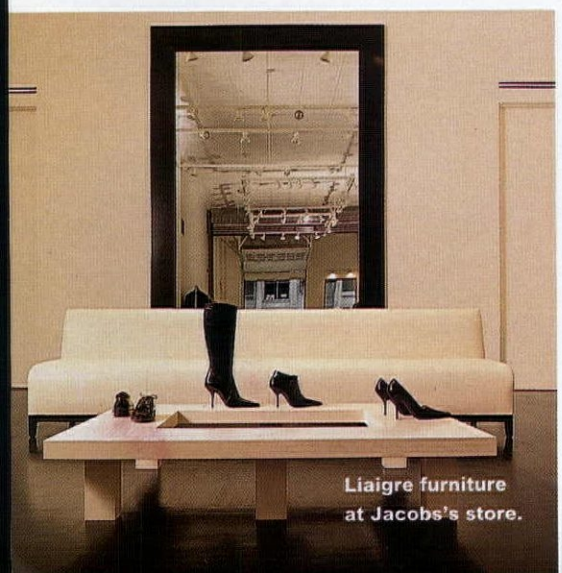
THE MOST-USED ROOM IN MY HOUSE IS The breakfast bar

MY FAVORITE CHRISTMAS ORNAMENTS ARE Clear-glass baubles

MY DREAM HOUSE IS My own

A HOUSE IS NOT A HOME UNLESS It is lived in, comfortably

MY NEXT DECORATING PROJECT IS To simplify



Liaigre furniture at Jacobs's store.

marc jacobs's furniture fetish

Last spring, Marc Jacobs, the perennial enfant terrible of American fashion, went furniture shopping for his new Paris apartment. Flush with cash after signing on with Louis Vuitton to design the illustrious leather company's first prêt-à-porter collection, he bought a couch, armchairs, and a coffee table from Christian Liaigre, the French furniture maker known for his modern-primitive pieces. The Louis Vuitton deal also made it economically feasible for Jacobs to open his first eponymous boutique, and he called on Liaigre to produce furniture for the store, which opened last summer in New York's SoHo. "I just love what Liaigre does, especially the white leather," says Jacobs, who told Liaigre he wanted low tables and large mirrors. "He came up with designs just for us. I think the results are cool and modern without being cold."

TOP: BLAKE LITTLE. MIDDLE: SPENCER JONES. BOTTOM: LAURIE LAMBRECHT. ILLUSTRATION: BETH ADAMS

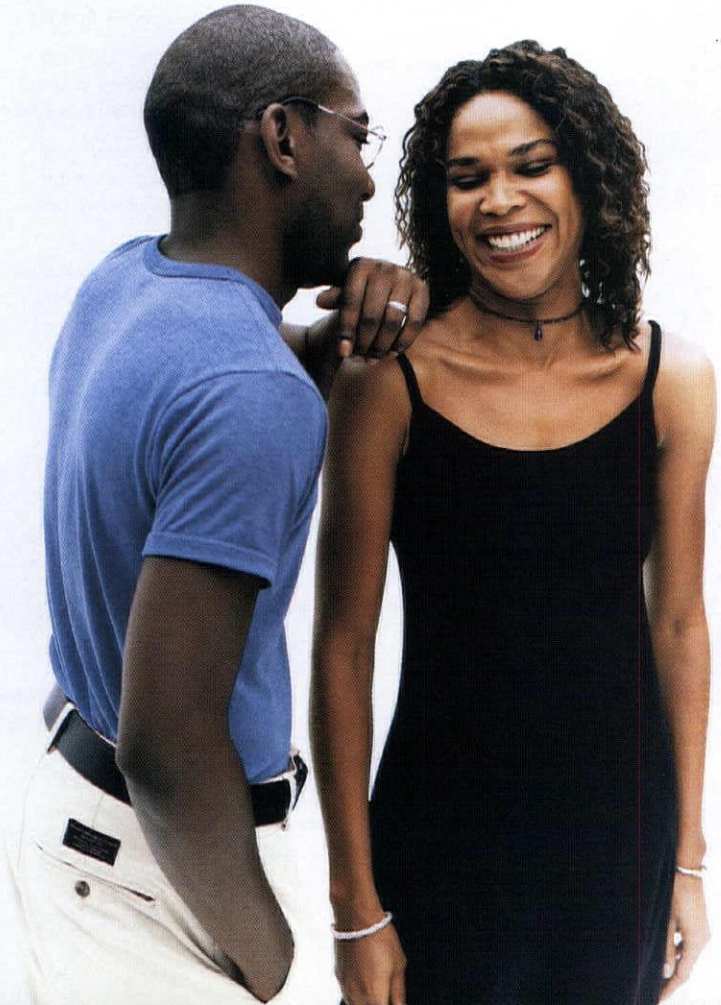
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What it is	*Microsoft Home Essentials™ 98*** *A collection of software to help you get things done.*
What it costs	*About $109*

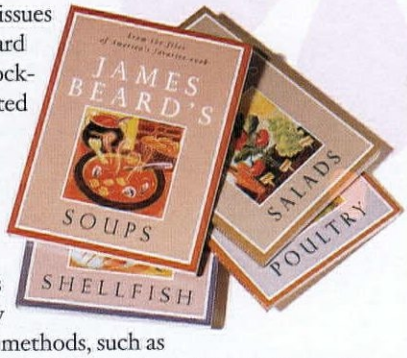
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Domestic Bliss*

don't hold the mayo



These pocket-size reissues of classic James Beard recipes are ideal stocking stuffers. Collected by John Ferrone, Beard's longtime editor, *Soups, Poultry, Shellfish,* and *Salads* ($7.95 each) include favorites like chicken with forty cloves of garlic. Ferrone fervidly defends the late master's methods, such as using raw eggs in mayonnaise: "To avoid any risk [of salmonella poisoning], you can use commercial mayonnaise or seek out a recipe that calls for lightly cooking the egg yolks," Ferrone writes. "Beard would have resorted to neither alternative."



Jan Milne's photographically silk-screened fabric covers the banquettes.

sushi-a-go-go

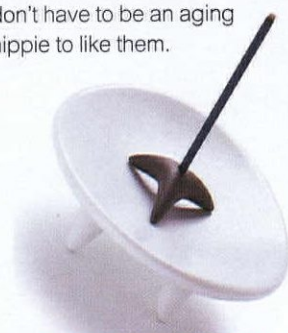
Architect Alison Spear gives a Japanese restaurant a groovy look

Lucite chairs and pop-art fabrics usually evoke the '70s, but at Genki Sushi, a New York restaurant, they've been given a thoroughly contemporary home. "I used retro elements but made them look sunny and modern," says Manhattan architect Alison Spear of her first restaurant commission. Both the fabric and chairs are actually brand new. The photographically silk-screened material is by Jan Milne, a textile designer in Glasgow, Scotland, who will custom-make fruit and flower prints in any colorway on cotton, silk, satin, velvet, and sheers (011-44-141-445-5554). To keep the banquettes in view, Spear's office designed Lucite chairs for the restaurant, which are available for $660 through Salon Moderne in New York (212-219-3439). Clearly, the chairs and fabric are a perfect match.

BEST-SELLERS

finding your bliss

This being the Age of Aromatherapy, it's not surprising that incense is making a comeback. But the problem with incense—an economical alternative to scented candles—has been finding holders that don't look as if they were made on a commune. Now, however, there are holders suitable for almost any decor, and you don't have to be an aging hippie to like them.



PORCELAIN KOMATSU
Eastern Accent
$85



STONEWARE KONOHA
Eastern Accent
$64



JAPANESE IRON HOLDER
Old Japan, Inc.
$15

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a calming brew, by Terre d'Oc Creations

* **NO. 88**
a smoky, masculine scent, and
* **FRANKINCENSE**
a sacred ancient recipe, by Czech & Speake

* **BITTER ORANGE**
an American classic, by Agraria San Francisco

* **AMONG STARS**
a soft, feminine fragrance, by Lisn

* **MAJMUA**
a fruity, grassy blend, by Blue Pearl



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Eastern Accent
$116



GLAZED CERAMIC MILLENNIUM MAP
Sarut
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FINE PORCELAIN TOCHIRI
Eastern Accent
$88



TOP LEFT: STEVE WISBAUER. MIDDLE LEFT: FRANCINE FLEISCHER. INCENSE BURNERS: NORMAN



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THE 20-MINUTE GARDENER

live and let live

Make your Christmas tree a gift for the garden

Killing a tree seems a poor way to celebrate Christmas. That's why Tom advocates the use of live trees, the ones that you bring into the house with their roots intact in a burlap-wrapped ball of earth. After the holidays are over, you plant these trees out in the backyard. The problem is, Marty maintains, that the trees often do survive.

Marty's objection is that the species raised for use as Christmas trees are fast-growing giants better adapted to the north woods than a suburban lot. There's a reason: the tree farmers' goal is to raise a crop as fast as possible. The more quickly they can move a tree out of their field and into your living room, the bigger the profits. That's why they love Scotch pine, white pine, and Douglas and Fraser firs—prodigies that shoot up as much as a foot a year.

What's good for the farmer, though, isn't good for the homeowner, unless you happen to be into reforestation. When you plant that Christmas tree in the middle of your lawn, what you are really doing is making a date with the arborist. In a few years, that tree will tower over your roof. It will be stealing the sun from your flowers and shrubs and smothering the turf with its needles. And you'll be writing a check to have the spirit of Christmas past cut down and hauled away.

Marty's solution is to celebrate the winter solstice with a palm tree—in Aruba. But Tom believes he has found a horticulturally superior solution. He has told his son that Santa Claus requested a weeping white spruce (*Picea glauca* 'Pendula') this year. This will cost significantly less than a ticket to the Caribbean, so Tom can promote it to his wife as a bargain. Otherwise, she might make unkind remarks about a three-foot-tall tree that costs $200. But Tom knows that this tree will never outgrow his garden. It's a dwarf that won't exceed a height of six feet. Besides, it will make a fine contrast to the dwarf Hinoki cypress (*Chamaecyparis obtusa* 'Kosteri') that Santa Claus has already requested for next Christmas.

> "Santa requested a weeping white spruce (*Picea glauca* 'Pendula') this year"

Tom borrowed this idea from Scott Jamison, the owner of Oliver Nurseries in Fairfield, Connecticut. One of Scott's specialties is dwarf conifers for the rock garden, and each fall he puts unsold specimens to overwinter in an unheated plastic greenhouse. Scott has clients who select their Christmas trees from this stock every year. They choose the trees to suit their gardens, and they have the holes dug before they get their trees home. Sure, they leave the trees indoors (in a cool room) long enough to put some presents under them. But then it's time for the real celebration: decorating the garden.

—TOM CHRISTOPHER AND MARTY ASHER

THE GAME PLAN



Dig a planting hole at the future home of your tree. Pile the excavated earth in a wheelbarrow and take it into the garage (where it will stay unfrozen), then fill the hole with straw or dry leaves to keep the frost out of it, too. After bringing home the tree, water the root ball and let it drain, then set it in a waterproof tub. Store the tree in a cool garage or on a porch for four to five days to waken it from dormancy.



Keep the tree in its tub when you move it into the house and keep it away from heat sources. Check the root ball daily; when it's dry, water it by scattering ice cubes over it. Keep the tree indoors no longer than five days. Move it back to cool storage in the garage or porch for another four to five days, to return the tree to dormancy; then move it to the prepared planting hole.



The top of the root ball should rest at the same level as the soil. Loosen the burlap and roll it down on the sides. Refill the hole with earth from the wheelbarrow, water well; when a thaw permits, water again.

ILLUSTRATIONS BY STEVEN GUARNACCIA

Monique Savarese shown on Elle sofa in white linen.

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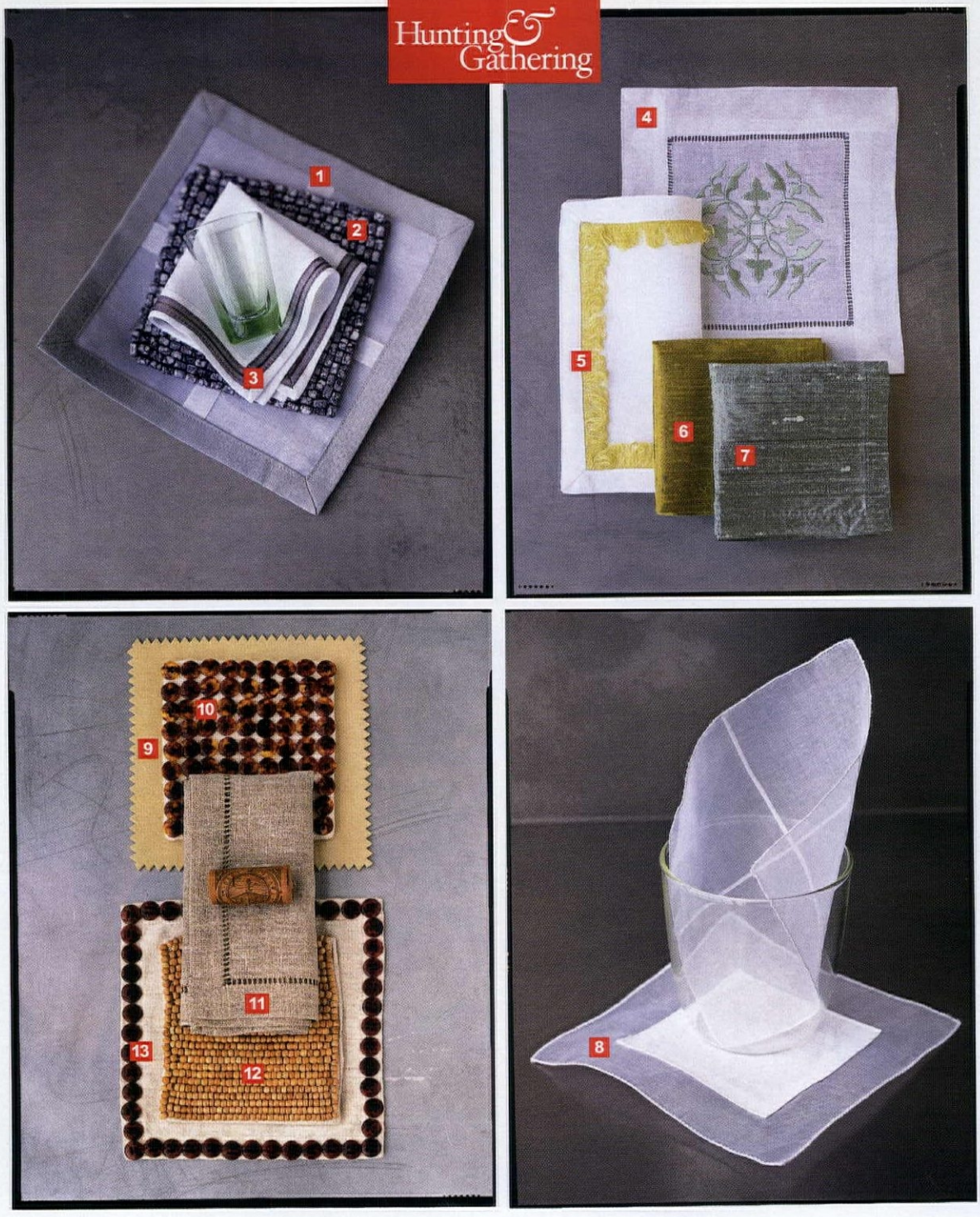


AIN'T THAT SWEET? Loyal subjects journeyed to Paris for marrons glacés and crystallized fruits to present at the court of Louis XV. How much easier, now that handmade candy is available by mail. Sources, see back of book.

candy, darling

'Tis the season—it should *always* be the season—to eat **glazed chestnuts**, chocolate-dipped apricots, and other **handmade sweets**, then wash them down with **good cheer** served in etched-glass goblets. We also lighten up with whimsical lamps and **keep warm and cozy** with andirons. It's hard not **to be merry**.

PHOTOGRAPH BY LISA CHARLES WATSON. PRODUCED BY LORA ZARUBIN



cocktail hour

HERE'S ONE WAY TO GUARANTEE a stylish party: use napkins and coasters made from fashion fabrics. Whether your crowd wears iridescent silk jacquard, organza, or camel-colored faux suede, there is a cocktail napkin to match. Add a coordinating coaster covered with tortoise-shell buttons or pavé wooden beads, and you're sure to shake up the cocktail circuit.

1) Napkin, $12, Henri Bendel, NYC. 2) Slate Tile coaster, $18, Just Calvins, Dania, FL. 3) Sheer Stripe, $12.50, Barneys New York. 4) Embroidered napkin, $30, Barneys New York. 5) Fringed napkin, $12.50, Barneys New York. 6) Silk-organza napkin, $32 for a box of 6, Bergdorf Goodman. 7) Sage napkin, $32.50 for a box of 6, Wolfman-Gold & Good Co., NYC. 8) Linen-organza napkins, $15, Calvin Klein Home, NYC. 9) Faux-suede napkin, $50, Archipelago, NYC. 10) Button coaster, $15, Dransfield and Ross, NYC. 11) Linen napkin, $7, Ad Hoc, NYC. 12) Wood-bead coaster, $15, and 13) button napkin, $25, Dransfield and Ross. Sources, see back of book.

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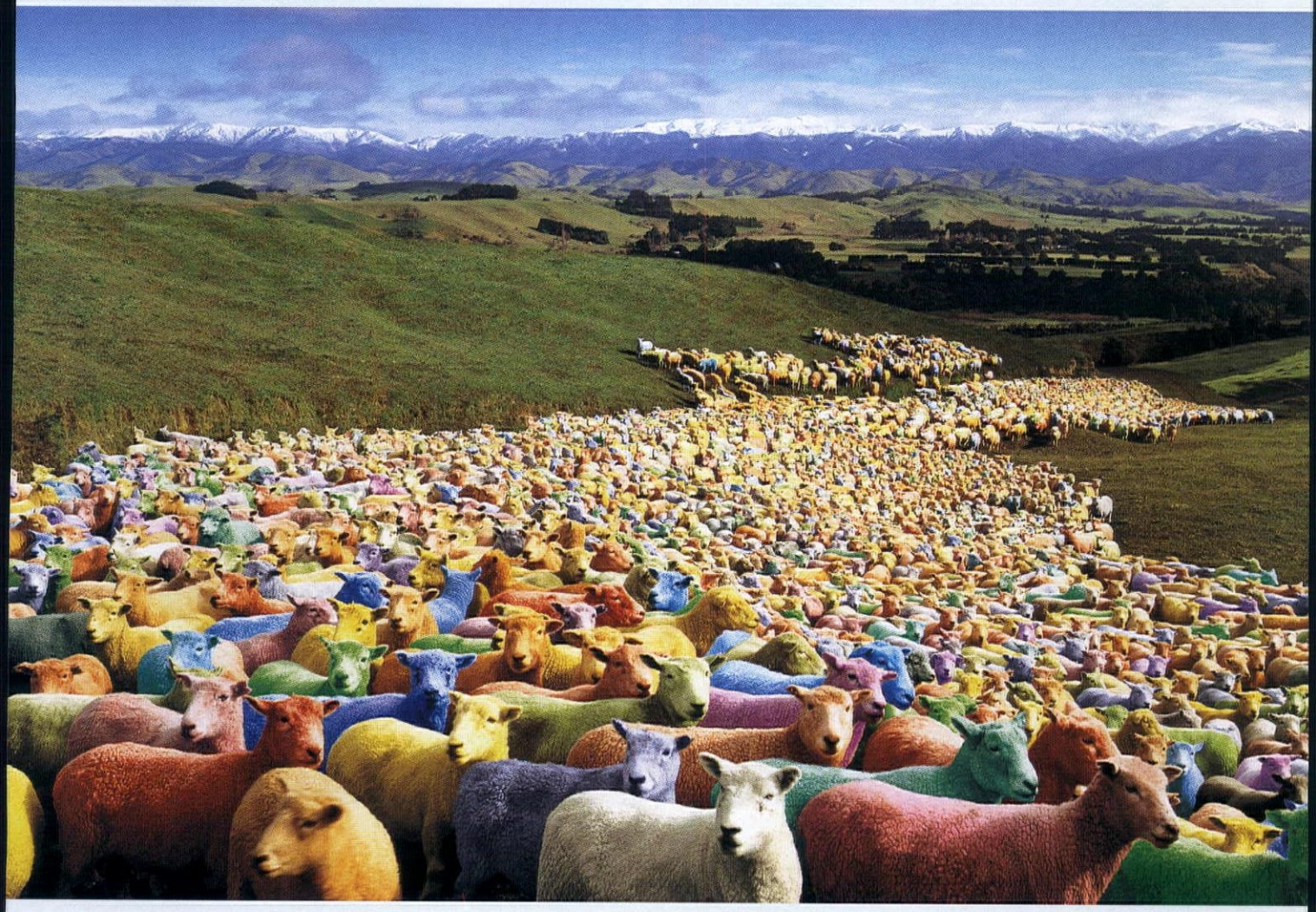
carried away

BASKETS AREN'T ONLY FOR THE GARDEN: Many are as pretty as the plants from which they are woven. The baskets shown above are a case in point: A four-foot-long version from Sweden could be stacked with blankets or clean, folded towels. A tall sea-grass basket would be perfect for firewood, while a smaller one in a tight weave is the right shape for holding stationery. Great gifts in themselves, baskets can also stand in as holiday containers. So have a basket ball.

BASKET CASE 1) Nesting Square, $45 to $75, and 2) Country Root basket, $65, from William Wayne, NYC. 3) Rush Apple basket from England, $280, Waldo's Designs, NYC. 4) Hexagon Floor basket in bamboo and willow, $100 to $125, Coco Co., Chicago. 5) Rattan tray, $195, and 6) Sea-grass Mini-Oval basket, $30, Mecox Gardens, Southampton, NY. 7) Rush basket, $120, Michael Dawkins, NYC. 8) The Swiss Market basket, $225, and 9) Stationery tray, $175, are from Mecox Gardens. Sources, see back of book.

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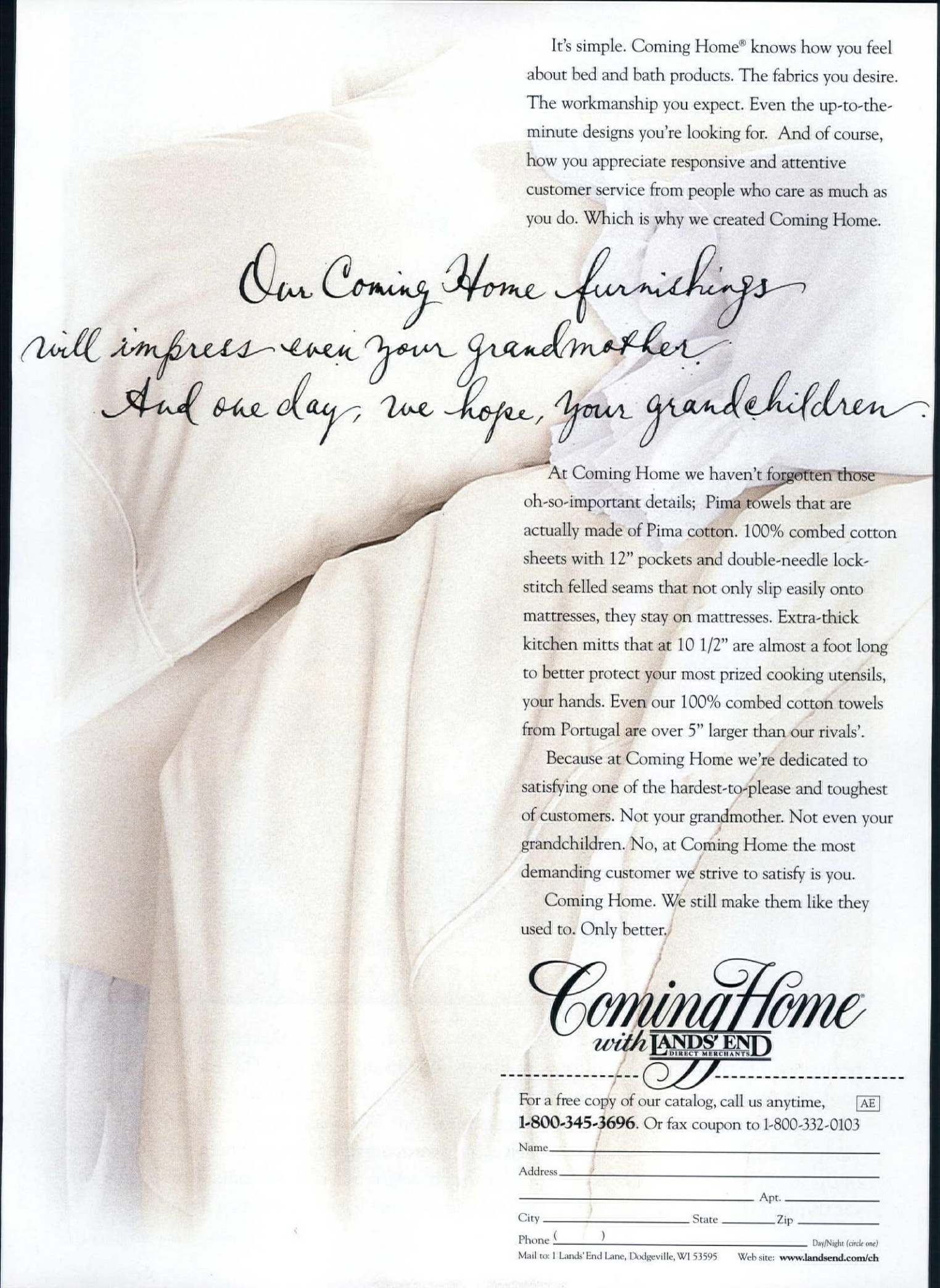


hot dogs

ANDIRONS HAVE BEEN USED since the Iron Age. Nicknamed firedogs because of their crude construction, they gradually became decorative: Louis XIV, for instance, had several sets in silver. "I like to make andirons look like jewelry," says designer John Lyle, who, with Mark Umbach, casts intricate pieces in bronze. "They're like the final accessory for a little black dress." Any of the sets pictured above will keep the home fires burning, beautifully. —LYGEIA GRACE

IRONS IN THE FIRE **1) Star, in bronze, $2,595, Lyle and Umbach Ltd, NYC. 2) Spear, in solid brass, $2,250, and 3) Slab, in stainless steel, $900, John Boone, Inc., NYC. 4) Black Lab, $195, and 5) Blacksmith, $195, Wolfman-Gold & Good, NYC; 6) George Washington, in cast iron, $950, William H. Jackson Co., NYC. 7) Nichol, $600, A & R Asta Ltd., NYC. 8) Davis, in cast brass, $445, Colonial Williamsburg. 9) Arts & Crafts, bronze-plated cast iron, $950, Elizabeth Street Garden & Gallery, NYC. 10) Tree, $2,595, Lyle and Umbach. 11) Lotus, $2,500, Lars Stanley, Austin, TX. 12) Tribal, $2,775, Lyle and Umbach. Sources, see back of book.**

PHOTOGRAPHS BY MATTHEW BENSON. PRODUCED BY NEWELL TURNER



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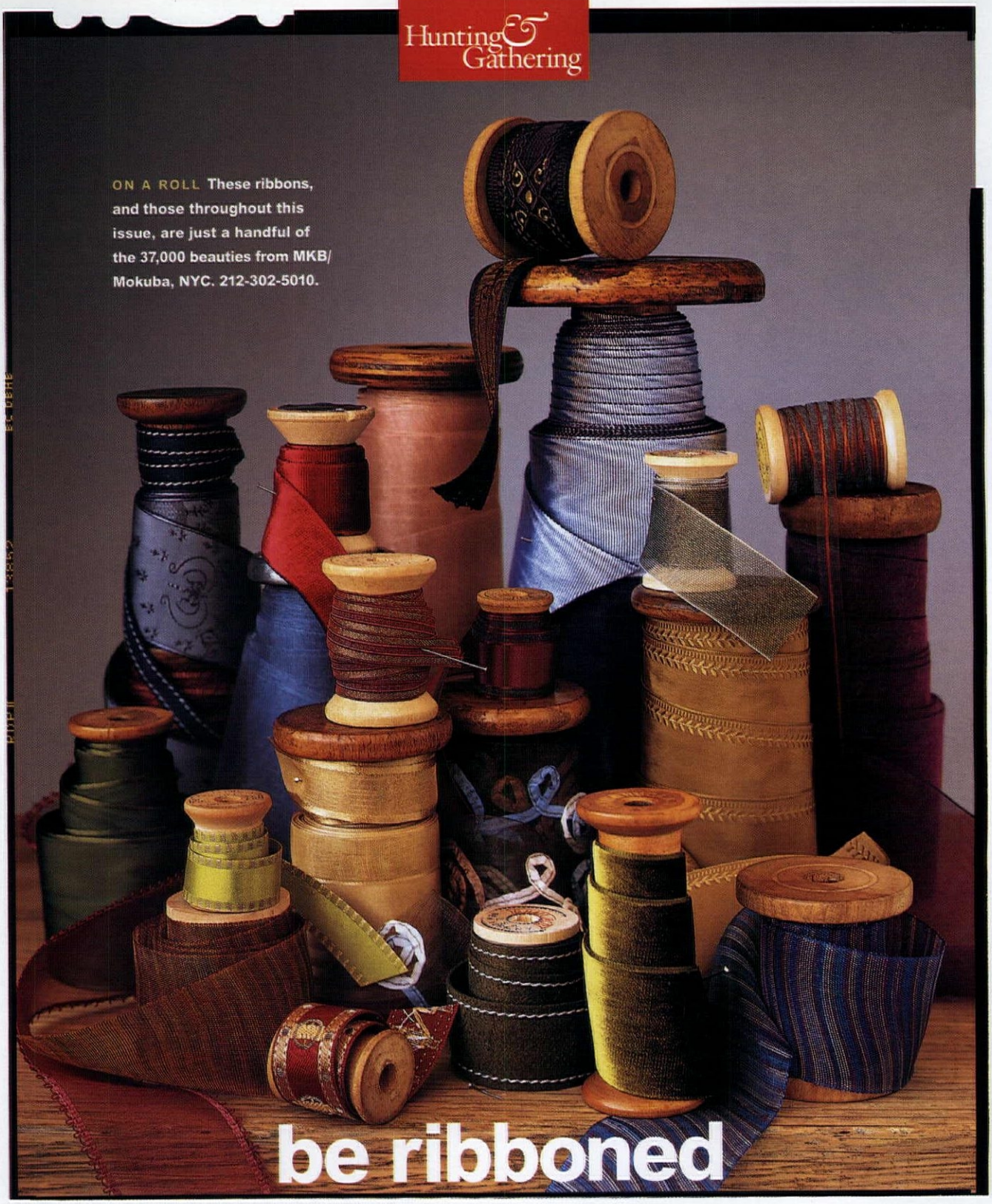
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ON A ROLL These ribbons, and those throughout this issue, are just a handful of the 37,000 beauties from MKB/ Mokuba, NYC. 212-302-5010.

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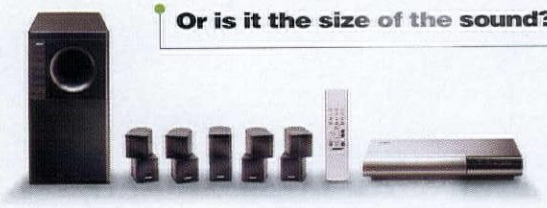
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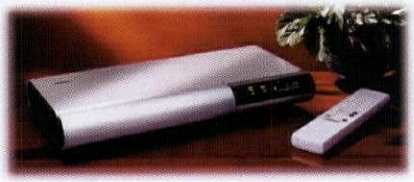
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Object Lesson



DREAM WEAVING Clockwise, from top left: Derge Chak rug in amber; Mohan rug; Pangden Chonzum rug; and Belak carpet in mustard, all from Odegard, Inc. Tufenkian Tibetan Carpets's cobalt Lotus and Vine rug, $8,400,

tibetan rugs

Their **silky wool** comes from mountain sheep that graze on the Tibetan plateau; their intricate **weave is unique** in the world. Only in the last decade have the carpets that Tibetans are said to have **woven for centuries** become available in the West. Now they are turning up here in all kinds of rooms. Anyone who likes **to go barefoot** will love their handmade texture, as **soft as chenille**.

WRITTEN BY INGRID ABRAMOVITCH PRODUCED BY NEWELL TURNER

PHOTOGRAPHED BY LAURIE LAMBRECHT STYLED BY MATTHEW MORRIS

Object Lesson



SOFT AS SILK

When James Tufenkian, the president of Tufenkian Tibetan Carpets, decided to create a line of carpets by top American interior designers, he interviewed Barbara Barry, the Los Angeles designer known for her spare lines and pale palette. "Why would I have you design a rug when you almost never use rugs in your work?" he asked her.

While it is true that Barry prefers bare floors to carpets, Tibetan rugs intrigue her. She admires the soft, chenillelike texture of their wool, which comes from Tibet's highland mountain sheep. "It feels like watered silk," she says. She likes the idea that Tibetan rugs are usually woven by women and the fact that, even without a design, Tibetan rugs have a striated pattern that is beautiful in itself. "Generally, a rug is a radical idea—a major statement that you have to design a room around," she says. "But Tibetan rugs are about simple gestures. They're so soft and relaxed." Today, Barry paints muted watercolors that Tufenkian turns into rugs, and Tibetan carpets have become an essential element in her interior-design work and a complement to the furniture she creates.

She is not the only interior designer who has been won over by Tibetan carpets: Georgina Fairholme put one by the InnerAsia Trading Company in the library she decorated at the Kips Bay Show House in Manhattan last spring. The Getty Museum in Los Angeles ordered Tibetan carpets colored with vegetable dyes from another company, Odegard, Inc., for its new galleries.

"The market for these rugs is gargantuan, and it keeps growing," says Bill Ward, buyer of handmade rugs at New York City's ABC Carpet and Home. According to Ward, producers of Tibetan rugs—most of which are made in Nepal—react more quickly to style trends than oriental-rug makers in other countries, such as India and Pakistan. "It's more of a fashion business," he says. "They are more willing to experiment with color." And yet, a decade ago, Tibetan carpets were hard to find in this country, in part because of Tibet's geographic isolation: Located north of the Himalayas, the region is almost completely surrounded by enormous mountain ranges, limiting

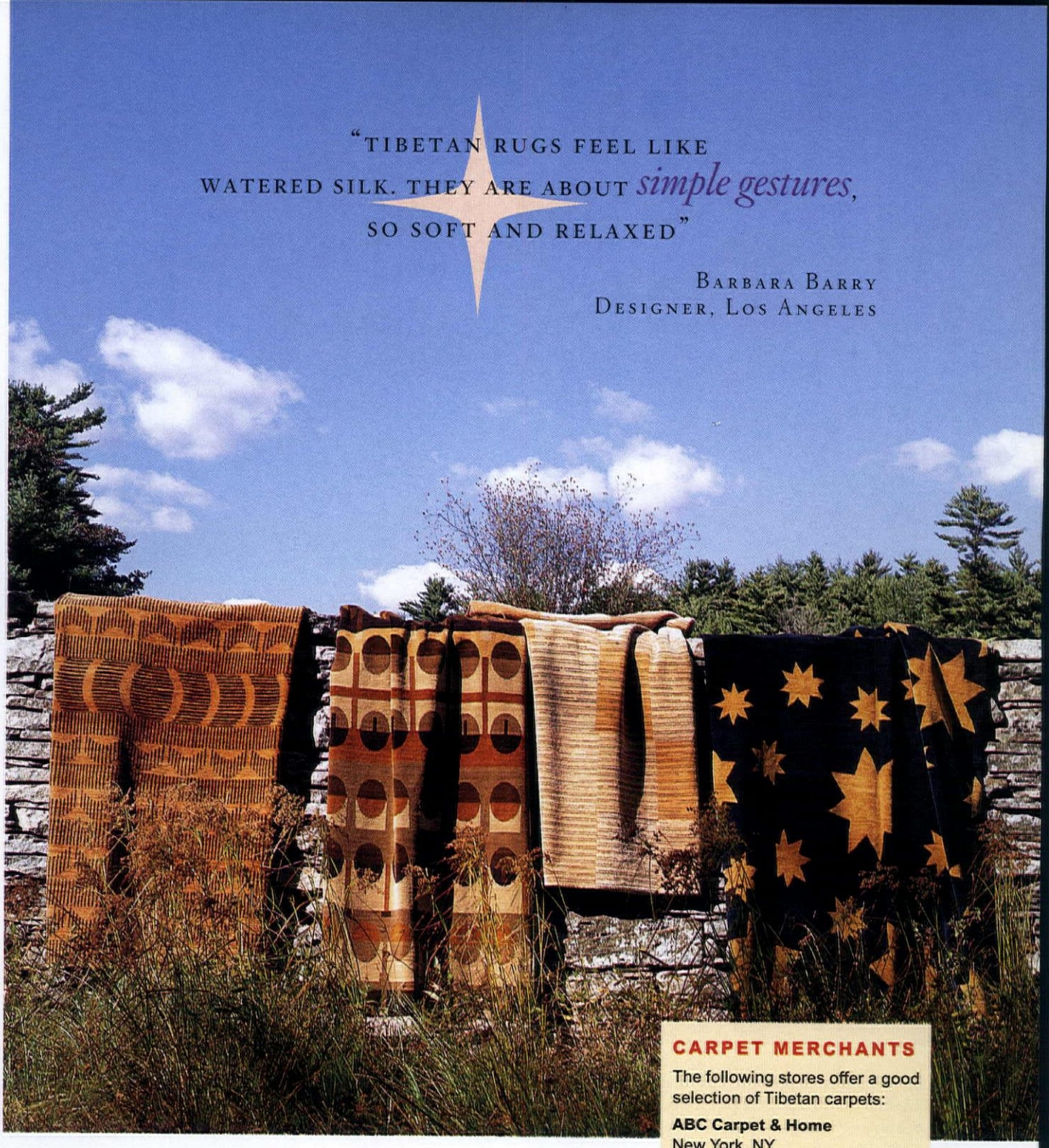


TIBET TRADITIONAL **Above, clockwise from top: Max rug in red, $1,950, by Tufenkian Tibetan Carpets. Blue Horse saddle-set rug, $1,800; Crane Medallion, $1,575; and Bhangnorbu, $1,575, all from InnerAsia Trading Company.**

GLOBAL STYLES **Right, from top: Chrysanthemum Field rug, about $7,350, InnerAsia Trading Company. Dogwood, $4,320; Midtown, $2,500; Minerva, $4,400; and Antique Tile, $3,300, Michaelian and Kohlberg, 212-431-9009. Kumasi, $2,250, and Zagros rug, $5,400, Tufenkian Tibetan Carpets.**

"TIBETAN RUGS FEEL LIKE WATERED SILK. THEY ARE ABOUT *simple gestures*, SO SOFT AND RELAXED"

BARBARA BARRY
DESIGNER, LOS ANGELES



CARPET LAYERS **From left: Pelt rug, $3,800, from Michaelian and Kohlberg. Constantinople, $4,740, by David Shaw Nicholls. MKNY rug, $7,000, from Michaelian and Kohlberg. The Starburst rug, $5,300, is from J. D. Kurtz, Inc.'s New Moon Creations rug collection, 800-863-0442.**

trade for much of Tibet's history. Even in the age of air travel, access has been restricted due to its domination by Communist China since 1951. The first Tibetan rugs to appear in the West were sold by refugees who fled to places like Nepal in the late 1950s, says Valrae Reynolds, curator of the Asian collection at the Newark Museum in Newark, New Jersey. The oldest of those carpets date from the nineteenth century, but Reynolds believes the craft goes back much further. A largely nomadic people, Tibetans used the rugs to line their tents, as horse saddles, and in Buddhist monasteries. When the first carpets emerged from Tibet, oriental-rug experts were impressed by their weave, which is created

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"The knot is called a Senna loop," says Stephanie Odegard, president of Odegard, Inc., who helped to revive and commercialize the Tibetan weaving industry in Nepal in the 1980s, when she worked for the World Bank. "The wool is looped around a metal rod. No other oriental rug is made this way. That's what gives them the chenille texture."

The designs of the carpets, too, were striking. "They were like much of Tibetan art: a lot of energy and boldness and strong color," Reynolds says.

American entrepreneurs began importing Tibetan rugs about a decade ago. While most are made by Tibetan refugees in Nepal and northern India, some importers from the West are beginning to set up weaving facilities in Tibet with the permission of the Chinese. They include the InnerAsia Trading Company, based in New York. Its founder, Kesang Tashi, is a native of Tibet, with degrees from Dartmouth

"IT'S A VERY *organic-looking*, COMFORTABLE CARPET. PUT ONE WITH A FORMAL DECOR AND IT WILL SOFTEN EVERYTHING"

JAMES TUFENKIAN
PRESIDENT, TUFENKIAN TIBETAN CARPETS

COLOR BLOCKS **Above, from left: Inlay rug in mahogany, $3,150, and Floating rug in the color earth, $4,950, both from Tufenkian Tibetan Carpets. Tupshee rug, in aubergine, is part of a group of Tibetan rugs from the Art Institute of Chicago Collection available from Odegard, Inc. Sources, see back of book.**

and the University of Wisconsin, where he was a graduate student in cultural anthropology. After a stint as a banker, Tashi began importing Tibetan carpets through InnerAsia, which he founded in 1986. Soon, his rugs were being sold at stores such as ABC Carpet & Home in New York and Hemphill's Rugs & Carpets Inc. in Costa Mesa, California.

Three years ago, Tashi established the first joint U.S.-China venture in Tibet, a weaving facility in Lhasa, the region's capital. Tashi employs two hundred Tibetans (the majority of them women) full-time and creates a market for the nomads in the highlands who herd the sheep and harvest the wool. "I knew that if I could get all the master weavers in Tibet to begin making the best-quality rugs, I would find a market for them," Tashi says.

The rugs are woven of Changphel yarn, the wool of the Tibetan highland sheep, which is long and thick, with a natural resilience that allows it to spring back when dented. "In furniture, we know that the beauty is in the grain of the wood," Tashi says. "But not many people realize it's the same with wool. These sheep live 16,000 feet above sea level, so their wool has to be strong. Walking on it feels like a massage. And the thicker the yarn, the more reflective it is and the better it holds color."

Tibetan rugs are not inexpensive—a nine-by-twelve-foot rug can cost $5,000 or more. But you get a high-quality handmade rug that comes in a wide variety of styles. Some of these designs draw on traditional Tibetan motifs. These include rugs that resemble tiger skins, or patterns modeled on the lotus flower, a symbol prized by Tibetan Buddhists because the lotus grows in mud yet attains perfection.

There are Tibetan rugs with Arts and Crafts motifs, geometric patterns, and Chinese-influenced florals. Most are known for their vivid colors, especially reds and oranges, but importers are coming to appreciate subtler styles such as those in Tufenkian's Barbara Barry collection, abstractions in green, and beige tints so pale they barely veil the natural color of the wool. "It's like an Armani aesthetic," says Tufenkian. "You're dealing with the very best material and construction and that's what shines through."













PHOTOGRAPHS, CLOCKWISE FROM TOP: KESANG TASHI; TUFENKIAN (2); THOMAS L. KELLY; TUFENKIAN; LINCOLN POTTER

ANCIENT CRAFT

It takes about 3,000 hours of hand labor to create a nine-by-twelve-foot Tibetan carpet. Rugs imported by companies such as InnerAsia and Tufenkian have their origins in Tibet's highlands, at least 14,000 feet above sea level. There, nomadic herders gather the silky wool of the mountain sheep, one of the few varieties that has never been hybridized. The wool is carried by yak and truck to weaving centers in Tibet or Nepal, where it is scrubbed by hand in streams and left to dry in the sun. The fibers are then combed by hand using traditional tools and hand-spun on wooden spindles. The resulting yarn has an irregular thickness, giving the rugs their characteristic nubby texture. The yarn is dyed by hand in copper vats, sometimes with natural dyes made from rhubarb roots, madder, and walnut husks. Last, it is knotted by hand using the unique Tibetan Senna loop knot, in which the wool is looped around a metal rod. Each Tibetan carpet has, on average, forty to sixty knots per square inch.



The Natural Canvas

A painterly approach to landscape has put Wolfgang Oehme and James van Sweden's work in the forefront of American garden design

BY TOM CHRISTOPHER

IT'S FLAT. This is the eastern edge of Long Island, and there's no more than two feet of rise or fall over the whole length of the Hamowys' 2 ½ acre yard. Such an undramatic site is notoriously difficult to work with—most garden designers would call in the bulldozers and start building topography.

But not James van Sweden. He's of Dutch descent, he explains with a laugh, so he's comfortable with flat. Anyway, growing up in the Midwest, he came to love the "wide-open sky."

Besides, that's not how van Sweden and his partner, Wolfgang Oehme, work. Their ethic, as van Sweden has written in his new book, *Gardening with Nature* (Random House, $45), is to do exactly that: to work in partnership with the surrounding countryside.

So, at the Hamowy property, van Sweden chose not to showcase the house, an unassuming (if spacious) 1960s-style ranch. Instead, by wrapping it round with tall grasses and grassland flowers, he has pieced it into the surrounding terrain. He has brought the beach and dunes—just a mile away—even closer. Now they sweep right up to the Hamowys' front door.

BRUSHSTROKES ***Lythrum salicaria* 'Morden's Pink' and *Miscanthus sinensis* 'Rotsilber' are mixed with *Perovskia atriplicifolia*, left. The garden shows an equally beautiful face in the fall, right.**

Yet this is not a "natural" garden—at least not in the contemporary let-the-natives-run-wild sense of the word. The types of plants are carefully matched to the habitat, but there is none of the "natural gardener's" xenophobic insistence on pure native strains. Instead, the planting is an international palette of carefully selected cultivars. Many of them come from German breeders: hardy purple aster 'Mönch,' bee balm 'Purpurkrone,' Chinese silver grass 'Rotsilber.'

This is Wolfgang Oehme's contribution. He is a German-trained plantsman

PHOTOGRAPHS BY RICHARD FELBER

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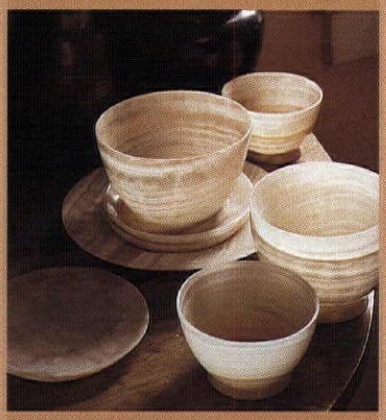
who has brought a European connoisseur's tastes to the partnership's gardens. In 1971, when the partners first joined forces, it was van Sweden who was to supply the architectural expertise and Oehme who was to furnish the horticultural knowledge. Though, in the twenty-six years since, van Sweden says, "the lines have blurred." He, too, has developed a fine eye for plants.

If their planting reflects each site's natural flora, the Oehme/van Sweden design owes much of its inspiration to the artists van Sweden loves. The light of the Dutch masters, the American images of David Hockney and Edward Hopper, the color masses and sweep of Helen Frankenthaler, all these have driven van Sweden, a painter himself, to create a design style that became famous in the 1980s as the "New American Garden." Typically, his account of designing the Hamowys' garden describes approaching their lot "like a painter approaches a canvas." The fields of color and texture were stroked on with a broad brush.

FIRST, THOUGH, he laid down the "bones," the terraces, paths, fences, walls, tennis court, hot tub, pool, and pool house that are habitat for the owners and their weekend guests. Much of this garden's drama, and it is full of that, derives from the struggle between hard, constructed edges and the plantings that billow over to hide them. Bunches of purple-edged Chinese silver grass spill onto the flagstone path to stroke the passer-by; bold-bladed yuccas cascade right down to the water, giving the swimming pool the look of a freshwater pond, like those that well up all over this part of Long Island.

There is a cosmopolitan look to this garden, and it's not just in the choice of plants. Both partners, clearly, have studied outside their own traditions. So, for example, the American


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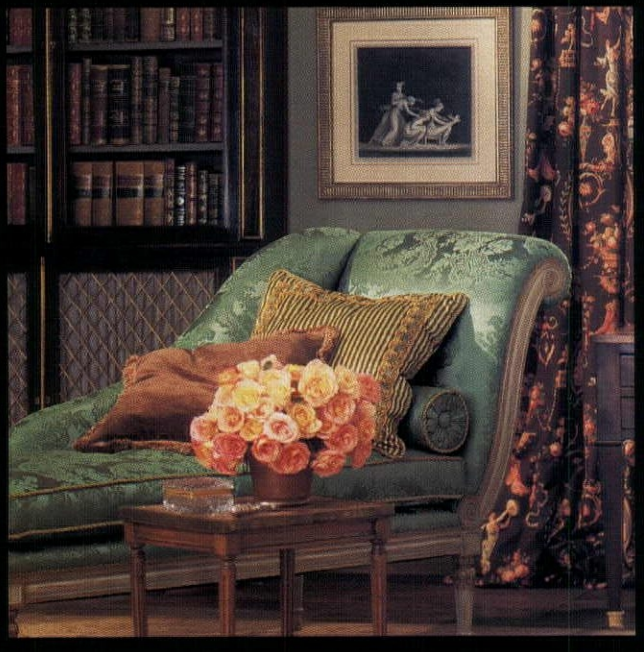
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foundation planting, that clichéd line of clipped yews and azaleas, makes no appearance here. Instead, a broad sheet of water butts up against the Hamowy house's front. Spotted with water lilies and lotuses, and balanced by clustered stems of blue-clump bamboo (*Fargesia nitida*) across the way, this area has a frankly Japanese flavor.

In fact, van Sweden has spent time in the gardens of Japan, where his belief that a garden should celebrate all four seasons was reinforced. And one of the owners of this garden, Cynthia Hamowy, insists that it is most beautiful in the fall, when the grasses turn to shades of silver and tan, and the cutleaf tickseed (*Coreopsis verticillata* 'Moonbeam') bears its chocolate seed heads. Although, she adds, the garden is incredible under a blanket of snow.

Yet the total effect of Oehme and van Sweden's work is overwhelmingly American. It is American in Oehme's immigrant enthusiasm for the beauties of grasses and other prairie plants, and in what van Sweden calls their "vigorous and audacious" style, the bold sweeps of textures and colors.

Their design is also American in its practicality. For above all, the Oehme/van Sweden gardens work. Because they are so densely planted, they quickly knit together to leave little opportunity for weeds. The informality of the lines allows successful cultivars to fill in for ones that prove less successful, and in any event, the grassland plants that Oehme and van Sweden favor require little irrigation and even less tending. Van Sweden claims that the problem lies in persuading clients to relax. People believe that browning stems and leaves must be clipped and cleaned away, and in doing this they destroy what should be the winter garden. Just enjoy, van Sweden urges, until winter's end. Then cut down and remove the last year's growth to expose the spring bulbs.

Cynthia Hamowy appreciates the carefree quality of the garden, but what she treasures is its transformative effect. Their house was never exceptional. Until now. The garden has made it extraordinary.

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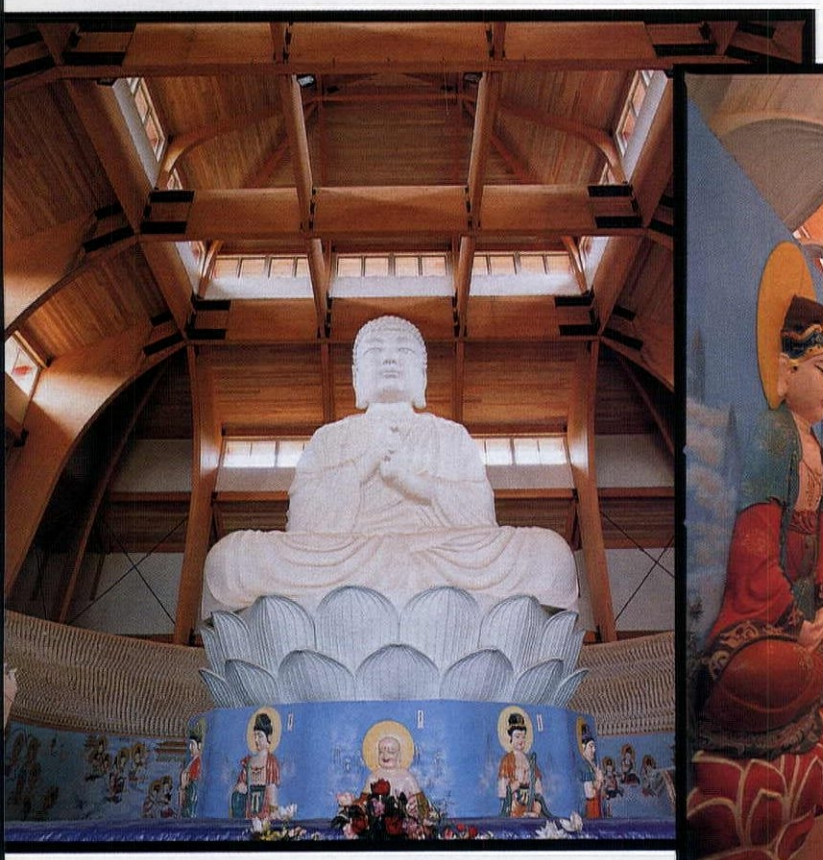
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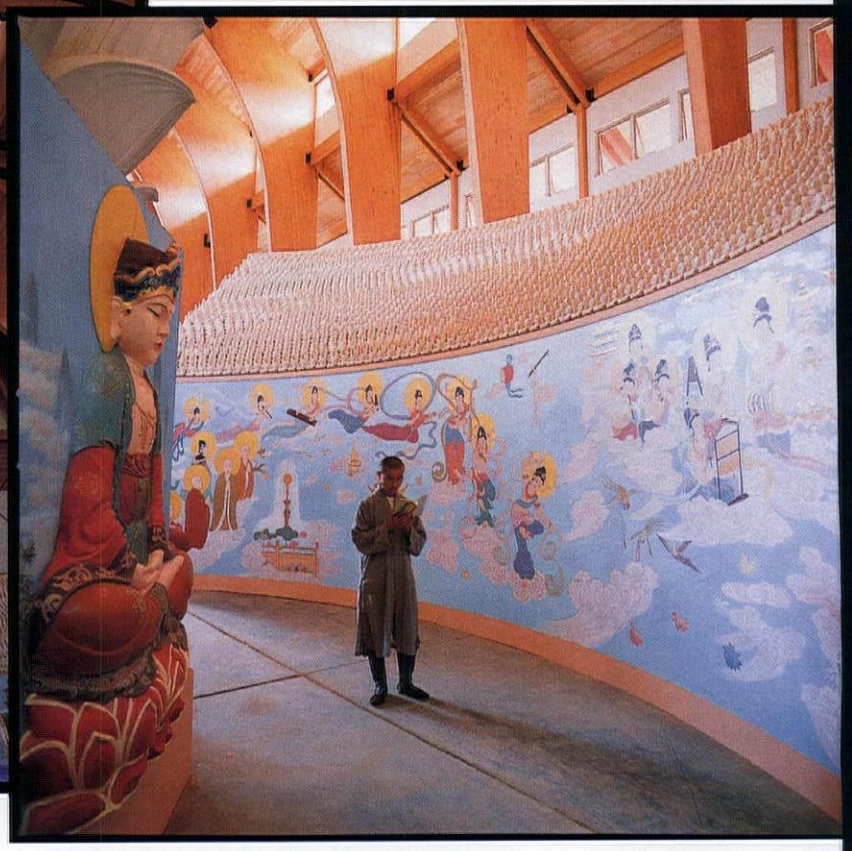


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Buddha's Delight

In the woods of New York, an enormous Tang dynasty temple arises, conceived by I. M. Pei and designed by Edward Valeri

BY L. S. KLEPP

THE GRAVEL ROAD was narrow, winding, and unfamiliar. Suddenly, there was something looming ahead through the treetops—something large, white, and unearthly. No, not a UFO, which is just what you might expect to encounter amid the steep hills and thick woods of Putnam County, New York—the kind of terrain space aliens seem to favor when they're in the market for an abductee or two. This was something more surprising: a Buddha—snow-white, thirty-seven-feet high, sitting in solitary, radiant, pensive splendor. Had it been merely a UFO, I might have shrugged and kept driving, but this stopped me in my tracks.

WHITE LIGHT One of the largest indoor Buddhas in the world—and definitely the largest in Putnam County, NY—presides over the Chuang Yen Monastery, left. A glimpse of Pure Land heaven, right.

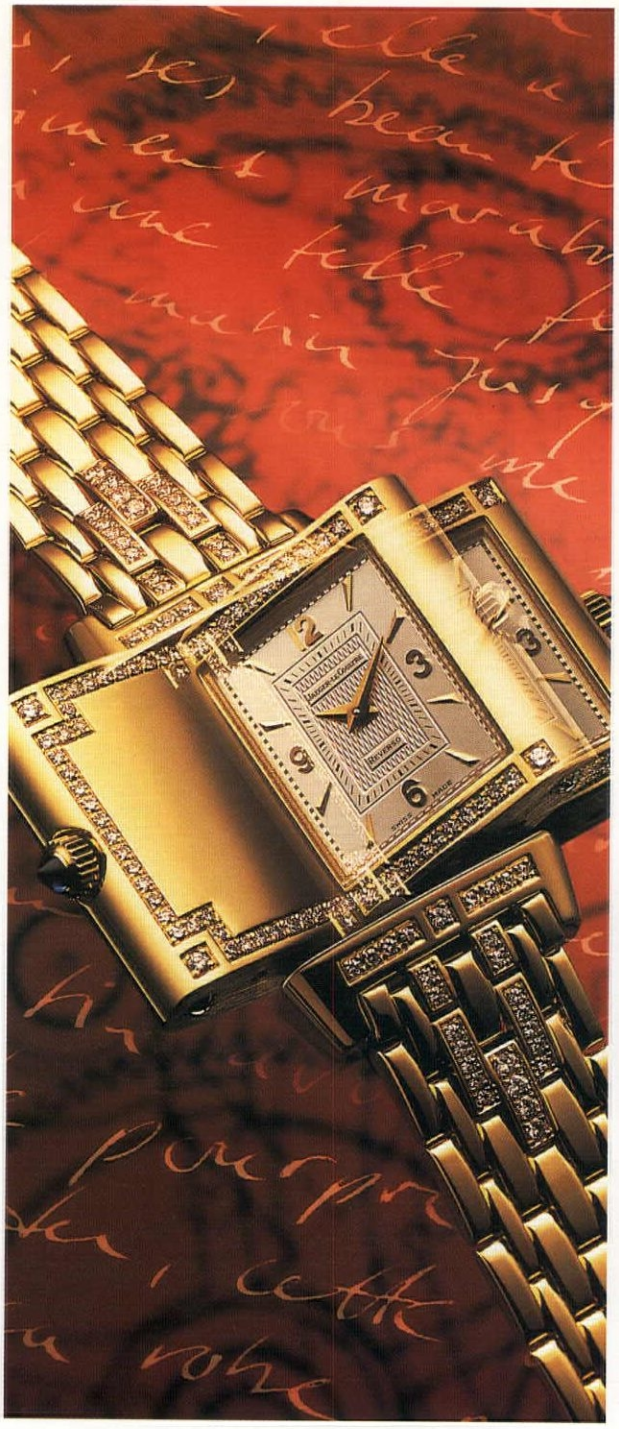
It was sometime in 1994 and, exploring the back roads near the cottage where I was staying, I had turned onto a road marked with a sign bearing Chinese characters and the words "Chuang Yen Monastery." Over the course of the next two years, the Buddha gradually disappeared from view as an eighty-five-foot-high temple, in the classical Chinese style of the Tang dynasty, rose around it. The statue was to be an enormous indoor Buddha and had been put in place first. By May 24, 1997, when the Dalai Lama dedicated it before a crowd of some four thousand, the Great Buddha Hall, as the temple is known, was complete, minus a few finishing touches. Today it's the overhanging orange tiled roofs, the red pillars and beams, and the yellow-beige walls of the new temple that you see as you drive through the wooded, half-wild monastery grounds. Inside, in the soaring, simple, almost unadorned interior space dominated by formidable wooden beams, the vast Buddha, made of cold-cast marble and fiberglass, rests serenely.

So what's a nice Tang dynasty temple

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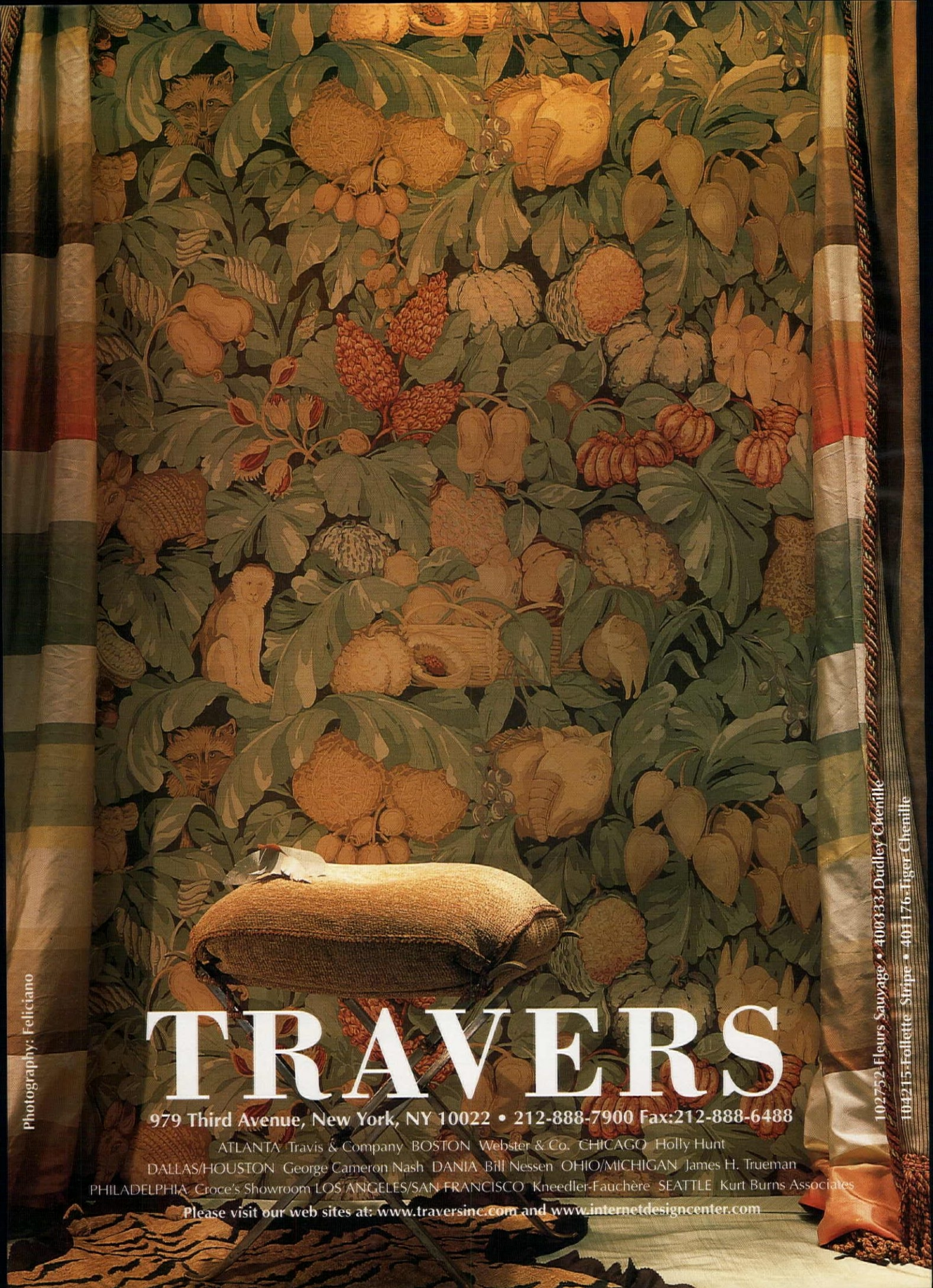
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doing in a place like this, in the waning years of the Clinton dynasty? The place, the rural township of Kent, New York, is a rugged, rocky landscape, punctuated by iron mines in colonial times, now given way to exurban houses and Range Rovers. Much of the credit for bringing the Tang dynasty and Buddhism here belongs to C. T. Shen, a good-humored, unassuming man who was born in China in 1913. After coming to the United States in 1952, he founded a shipping company and deepened his interest in Buddhism, studying and eventually lecturing. In 1980, he donated the 125-acre property for the Chuang Yen Monastery, which he and the late Reverend Ming Chi helped shepherd into existence.

A SMALL GROUP OF MONKS and nuns lives in the dormitories at the monastery, which also has a library, dining halls, and a smaller, older temple. Eventually, a Buddhist college will be added. On weekends, Chuang Yen draws hundreds of visitors and worshipers, many of whom attend classes in Buddhist meditation and doctrine or eat the vegetarian lunch offered on Sundays.

Shen consulted a friend, architect I. M. Pei, while making plans for the Great Buddha Hall, which would be designed in detail by Edward A. Valeri, a Long Island architect who had already designed the other buildings on the grounds. Pei conceived the austere, lofty interior, which is not elaborately ornamental in the manner of a traditional Chinese temple, in order to focus attention on the Buddha statue (something also accomplished by the converging interior light).

The Buddha weighs about twenty-two tons. Chinese sculptor Chang-Geng Chen made a full-scale model, which was coated with a plaster that hardened to form a mold. The mold was laminated with a mixture of cold-cast marble and fiberglass, then reinforced with steel by Colbar Art of Long Island City, New York. The statue, built in three sections, was pieced together on the site by a large crane in September 1993. For a year, the Buddha was on his own. Work on the 24,000-square-foot, $6 million-plus temple began the following fall.



SMOKE GETS IN YOUR EYES **A young visitor makes the traditional offering of incense to the Buddha in the spacious and tranquil interior of the Great Buddha Hall.**

But long before the Buddha appeared, there was the matter of *feng shui*, the ancient Chinese art of building design and alignment. A Taiwanese expert was brought in to roam the property and to choose the most auspicious site. That's why the temple faces south—toward the sun—with water (a nearby small lake overlooked by a statue of Kuan-Yin, a female deity) in front of it, and a ridge, like a protective mountain, in back, to the north.

Valeri then set to work, immersing himself in the study of Tang dynasty temples and figuring out how the traditional style could be translated into modern materials. Traditional materials would require traditional maintenance, meaning a very large, very unaffordable workforce. So beneath the tiled roofs is asphalt, to prevent leaks, and beneath the wood floor is concrete. The wooden arches and support beams are laminated Douglas fir.

Unlike Western religious architecture, such as Gothic cathedrals, the classical style of East Asian Buddhist temples isn't specifically religious. By the Tang dynasty, the Indian-inspired



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HOUSE OF WORSHIP

Buddhist pagoda had given way to the image hall. It adopted the conventional style of other important Chinese public buildings, with their curved, graceful overhanging eaves that were originally purely functional, meant to ward off the hot sun and torrential rains. What made a temple religious was what was inside it. Inside the Great Buddha Hall, aside from the statue, are cushions on which worshipers may kneel or prostrate themselves before the Buddha, along with a pot in which sticks of incense are placed.

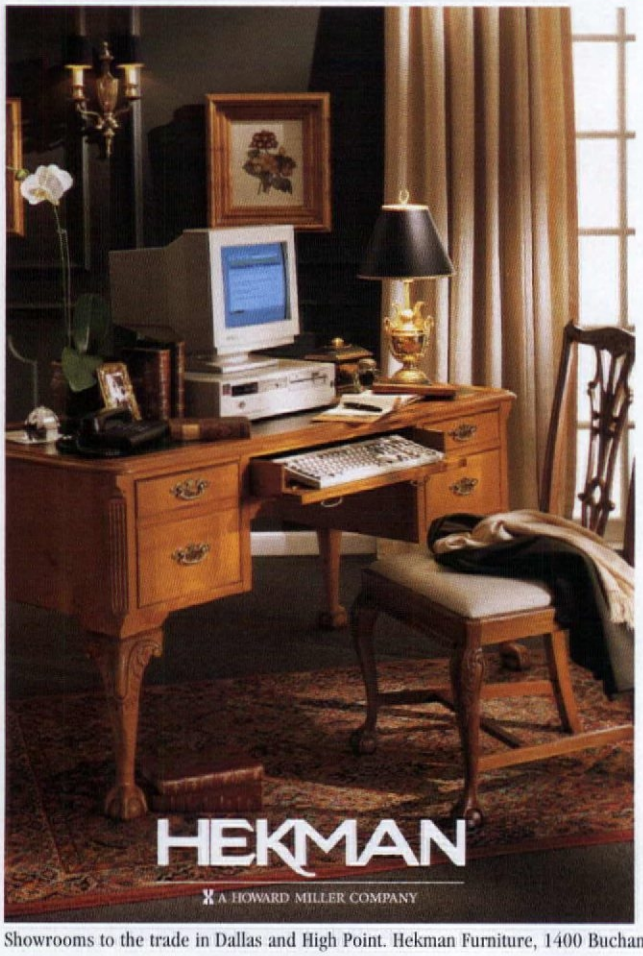
NEVERTHELESS, certain features of the Great Buddha Hall itself can be seen as reflecting or symbolizing Buddhist teachings. Richard Baksa, who teaches courses in Buddhist doctrine at Chuang Yen, told me that the large circular window at the entrance to the temple symbolizes spiritual perfection and eternity, while the oblong door within the circle represents the everyday world enclosed by the eternal world. Seen from the outside, three rows of windows suggest multiplicity and separation, but inside there is only the unified space, the one inner truth of the Buddha. The rock walls that form part of the foundation are made of large boulders and small stones, symbolizing the contribution that everyone, regardless of social stature, makes to the faith. A large iron bowl inside the temple is derived from the begging bowl that was chimed when the Buddha was about to begin his teachings. A large wooden fish is a Chinese symbol of spiritual awareness (fish are believed never to close their eyes).

The Buddha, with eyes open, sits in the lotus position on a lotus flower, his right hand holding the index finger of his left hand. This is the hand sign (*mudra*) of universal enlightenment, and the Buddha is called the Buddha Vairocana, also known as the Universal Buddha. Shen chose this representation of the Buddha because it is venerated by many Buddhist sects. Many of the visitors to Chuang Yen are Chinese immigrants and Chinese-Americans who are practitioners of Pure Land Buddhism, but the monastery accommodates Zen, Ch'an, Tibetan, and other Buddhists.

The lotus flower symbolizes the spiritual path a Buddhist must take, sprouting in underwater mud (ignorance) and blossoming in air and light (enlightenment). Around the base of the stylized flower, Chen laced a painted bas-relief portraying twelve bodhisattvas, who Pure Land Buddhists believe function much as Catholic saints do, granting prayer requests according to their specialty. On a semicircular, tiered platform surrounding the Buddha are, in orderly ranks, the traditional ten thousand "Little Buddhas," foot-high statues representing the infinite aspects of the world. (To Americans, they may look a bit like the crowd in the bleachers of a baseball stadium.) Along the curved base of the platform, Chen has painted a mural depicting the Pure Land, the Western Paradise in which many Chinese Buddhists believe. It doesn't look very different from Christian Sunday-school representations of heaven, featuring fluffy pink and purple clouds against a sky-blue background and androgynous angelic figures playing stringed instruments, except that some of these angels are bare-chested.

A FEW DECADES AGO, Buddhism in the United States was confined to relatively small Asian-American communities and was otherwise the esoteric pursuit of a handful of scholars, intellectuals, and Beat poets. Zen, one of the best-known forms of Buddhism, was turned by a powerful American cultural imperative into a kind of easy, instant enlightenment, which in its austere Japanese and Chinese (Ch'an) versions it definitely isn't. Today, Buddhism is better understood and is flourishing in the United States. Thousands of Americans—including movie stars, musicians, artists, and writers—visit Buddhist monasteries and temples established during the past twenty-five years, and many spend weeks there, learning meditation. The Great Buddha Hall at Chuang Yen is an imposing symbol of these developments, and perhaps the stunning solitary apparition of the Buddha that preceded it was a bellwether.

L. S. Klepp *is a freelancer who frequently writes about philosophy and religion.*



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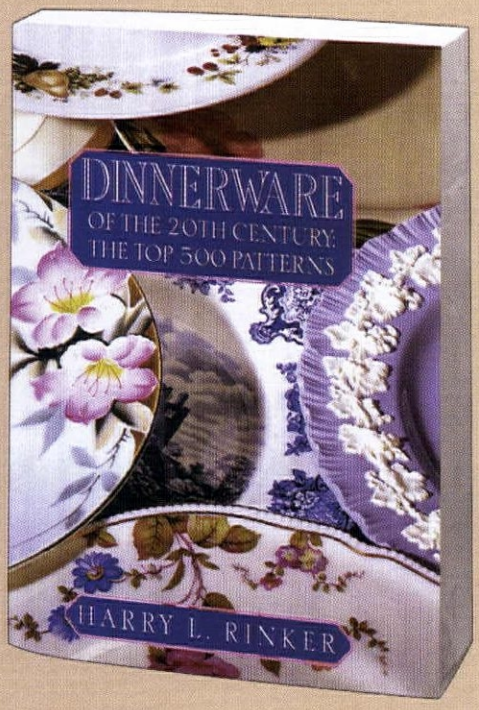
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Brain Food



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BY CATHLEEN MEDWICK

LET'S GET RIGHT DOWN TO IT: the holidays are upon us, and consume we must. We browse the shelves for gift books that will satisfy a craving—for skyscrapers or sugar or raw silk. We graze the glossy pages and ruminate. We digest ideas, and within a few minutes of finishing, we're hungry again. So here, for the insatiable, is a nine-course meal—beginning (naturally) with dessert.

GREAT GINGERBREAD, by Sara Perry, photographs by Frankie Frankeny (Chronicle, $14.95). The beauty of gingerbread and of this book is the way they mix the sweet with a touch of spice—the recipe for Tigertail Val's Sweet Gingerbread, for instance, includes coffee and cognac. Add a little lore, like ginger's utility as a thirteenth-century "nobleman's antacid," and you have a delectable dish indeed. The author's answer to overdecorated (you might say, tasteless) gingerbread houses is her recollection of one from her childhood that looked like Bing Crosby's mansion in Beverly Hills—including its pool of aqua sheet-gelatin—and her homespun Lickety Split Log Cabin.

THOSE LIPS, THOSE EYES Warning: You may never eat your vegetables again. It's too much fun to play with them.

PLAY WITH YOUR FOOD, by Joost Elffers (Stewart, Tabori & Chang, $19.95). Elffers can't look at a Brussels sprout without seeing (then fashioning) a pig—or a hippo or a whiskered boar. Like a child, he seems to be a little abashed by his playfulness, so he writes about correspondences between the human and vegetative worlds, and about artist precursors like Arcimboldo and Charles Le Brun. But all that pales beside a singing scallion with peppercorn eyes and beet-juice lipstick. Elffers should go right on celebrating his roots, as he puts it, and turning out books like this one: it's a peach.

PHOTOGRAPHS BY STEVE WISBAUER



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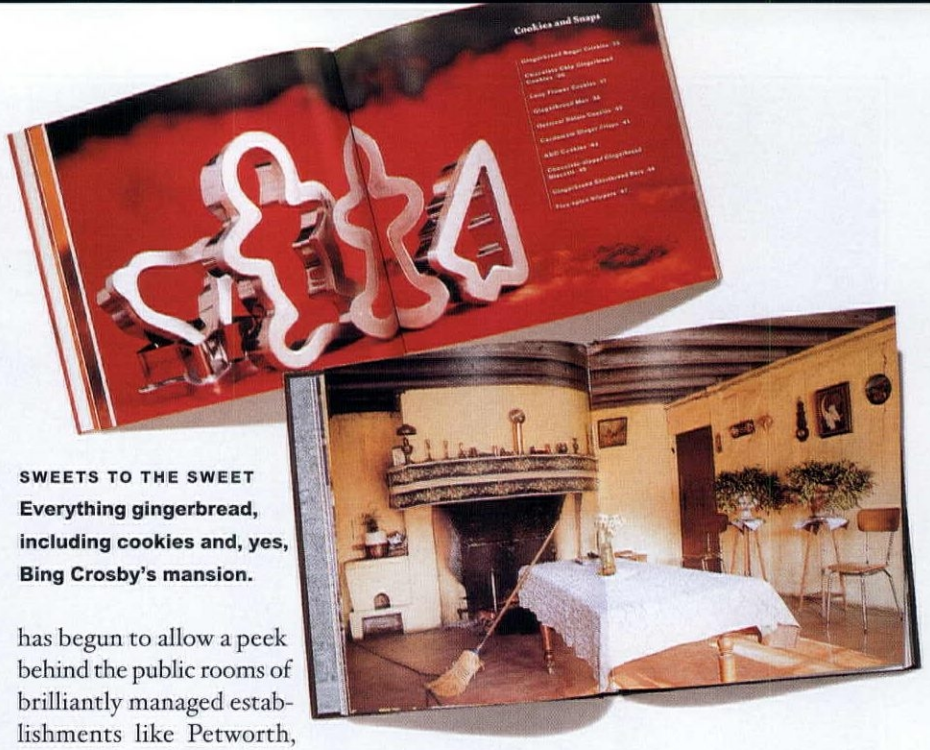
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to the trade

REALLY RURAL: AUTHENTIC FRENCH COUNTRY INTERIORS, by Marie-France Boyer (Thames and Hudson, $22.50). In this sweet and bitter book, Boyer has gone beyond the borders of country chic to find "authentic" French peasant cottages, still occupied by their aged owners, whose greatest indulgence might be a 1950s refrigerator or a 1920s woodstove. These people have escaped, for now, the "excesses of modern consumerism." But avid eaters will drool over the sparse interiors, with their grandfather clocks (always the last things sold to the auction house) and chunky box beds. Fabulously simple second homes will spring up among the cottages, and before long the self-sufficient life that Boyer documents here will fade away—*hélas!*

BEHIND THE SCENES: DOMESTIC ARRANGEMENTS IN HISTORIC HOUSES, by Christina Hardyment (Abrams, $39.95). Bowing to the persistent interest in housekeeping shown by visitors to historic houses, Britain's National Trust has begun to allow a peek behind the public rooms of brilliantly managed establishments like Petworth, Uppark, and Lanhydrock, where the gentry were enveloped in a "cocoon of care." Details about the tonality of bells (varied so servants knew which room to attend), the cleaning of knives (in their own knife room), the maintenance of dovecotes and bakehouses may seem superfluous today, but the attention to detail, and the blessings of self-sufficiency, do not. This is one of a very few books that brings life to historic houses, which were not only shelters, after all, but organizational miracles.

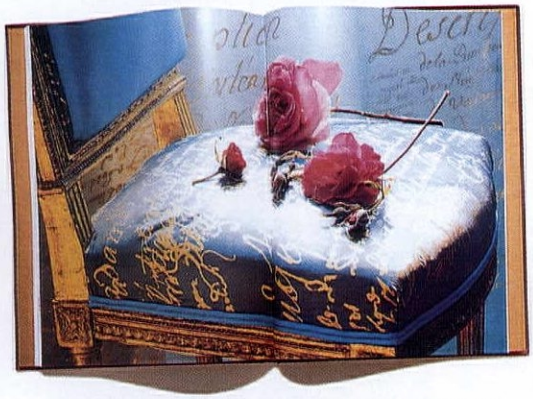


SWEETS TO THE SWEET **Everything gingerbread, including cookies and, yes, Bing Crosby's mansion.**

ENDANGERED SPECIES **French peasant cottages, almost untouched—for now.**

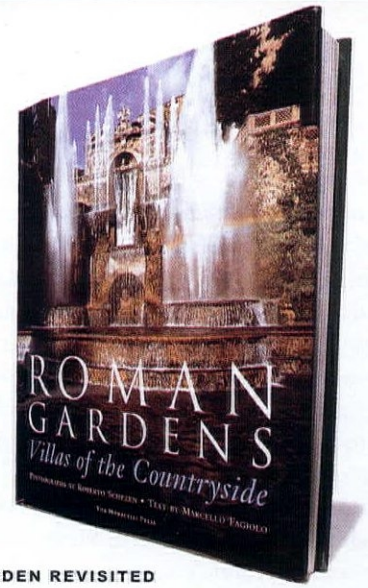


CAROLYN QUARTERMAINE REVEALED, text by Kate Constable, photos by Jacques Dirand (Rizzoli, $55). Despite its Think Pink cover and slightly garish text (a room with "walls the colour of swan's down" is white, yes?), this is a careful look at the work of an exuberant young British designer who can swaddle a chair in yellow taffeta and make it look like a debutante, or make a collage of the panels of an antique door with sections of printed, rusted silk. She loves paint—layered on fabric, on walls, combined with glitter and floral displays. She likes scrolly shapes and extravagant configurations, yet somehow produces rooms that look classically ordered and chaste. Adventurous romantics will understand.



THINK PINK Carolyn Quartermaine designs with extravagance and classical order.

ROMAN GARDENS: VILLAS OF THE COUNTRYSIDE, photographs by Roberto Schezen, text by Marcello Fagiolo (Monacelli, $65). Like the villas it presents in almost lascivious detail, this volume celebrates the victory of order over chaos—and what could be more welcome in a holiday season? The Renaissance country estate was an aristocratic Eden where the owner (like the ancient Romans he admired) could renounce *negotia,* business, in favor of *otia,* leisure, indulging his taste for myth and metaphor in divinely proportioned gardens. Love of illusion, architectural expertise, and sheer self-promotion gave these retreats, with their fantastic statuary and fountains, a permanent cachet—as evidenced by architect Paolo Portoghesi's modern-day Roman garden, Calcata.



EDEN REVISITED
Aristocratic Renaissance gardens, this side of paradise.

IRREPLACEABLE ARTIFACTS: DECORATING THE HOME WITH ARCHITECTURAL ORNAMENT, by Evan Blum and Leslie Blum (Clarkson Potter, $35). Creative recyclers and aesthetes with rescue fantasies will welcome this handsome book, which shows how a wrought-iron grille, salvaged from its defunct city building, may be reincarnated as a headboard, and how pieces of terra-

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cotta window pediment may be assembled into a mantel. The authors make a case for architectural ornament as a kind of folk art, as does the Anonymous Arts Museum in upstate New York, celebrated here, which has recovered thousands of bits of architectural history. Sources and tips on the last pages are a scavenger's delight.

BUILDING THE GETTY, by Richard Meier (Knopf, $35). When Richard Meier won the architectural "commission of the century" to design the Getty Center on a vast hillside above Los Angeles, he was no rookie; he knew the difference between designing a museum complex and getting one built. This project's scope was huge, and so were the obstacles. Over fourteen years (as his hair grayed and his children grew), Meier had to adapt himself to budget constraints, objections to his trademark white paneling (too bright for the L.A. landscape), multiple fountains (profligate use of water—even though recycled), and drop-dead views (Brentwood homeowners feared an invasion of their privacy). He had to mask his dismay (and distaste) when the Getty's management team opted to display the museum's decorative-arts collection in eighteenth-century-style rooms designed by Thierry Despont. And yet, with all this grief, Meier produced two marvels: the new Getty, and this remarkable document.

HIGHWAY: AMERICA'S ENDLESS DREAM, photographs by Jeff Brouws, text by Bernd Polster and Phil Patton (Stewart, Tabori & Chang, $29.95). A quick flip through this electrifying book is enough to remind a reader that, for all its attachment to Main Street, America has always been a kind of road movie. People drive in search of novelty or community or just a place to cool down. Sometimes it takes a surprising image (*The Wigwam Motel, Holbrook, Arizona, 1991,* or *Roadside Cafe, Battle Mountain, Nevada, 1996*) to show us, even as we cozy up to our own hearths, that wherever some people hang their hats is home.



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The Closer

The best finish to a good meal is a great Sauternes

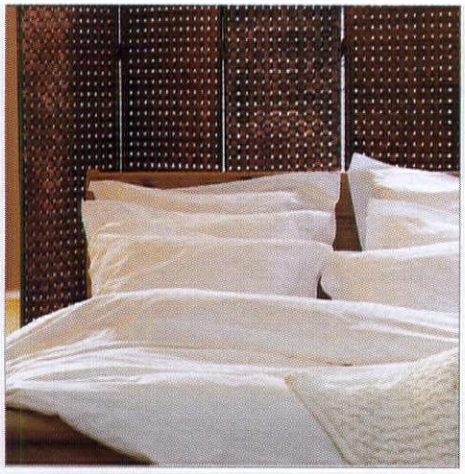
BY JAY McINERNEY

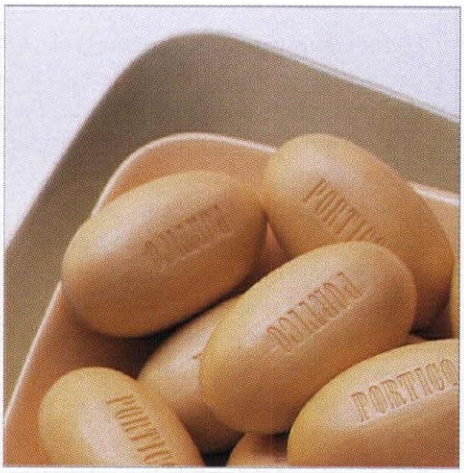
THE ONLY PROBLEM with so-called dessert wines, in my opinion, is dessert. Hemingway is supposed to have said that any man who eats dessert is not drinking enough. Certainly, if you're drinking wine with your dinner, you're already getting plenty of sugar. And if you're lucky enough to have a bottle of Sauternes with which to finish the meal, dessert seems doubly redundant. Although I'm a fan of the sweet wines of Germany, the Loire, and Alsace, it's hard to argue with the supremacy of Sauternes (and its neighbor Barsac). The fact is, most Sauternes are too damn good to sing backup to some creamy, sugary solid.

Decadently rich, sweet, sticky, and expensive, Sauternes may be the perfect fin de siècle wine, the counterpart of the prose of Walter Pater or the poetry of Verlaine. The *Fleurs du Mal* soul of Sauternes is a fungus called *Botrytis cinerea*. There are many ways to make sweet wine, but none of them can reproduce the rich flavor of the "noble rot" that infects ripening grapes in the cooling vineyards of Sauternes and Barsac during the fall months, when the mists from the Garonne River set in. Not since Baudelaire smoked opium has corruption resulted in such beauty. Initially, though, it's not a pretty picture. The late Hugh Johnson describes the botrytized fruit: "A heavy web of greenish-grey mold, with short hairs growing outwards, covers the grapes; each grape has partially or totally collapsed, and, if handled, readily exudes sticky juice and a cloud of mold spores." Miraculously, the wine from these funky blackened grapes eventually emerges clear and golden-colored from the barrel. The botrytis also stimulates the production of glycerol, which gives a good Sauternes its thick, viscous texture.

If all the grapes rotted on the same day, at the same rate, life would be

PHOTOGRAPH BY ANITA CALERO



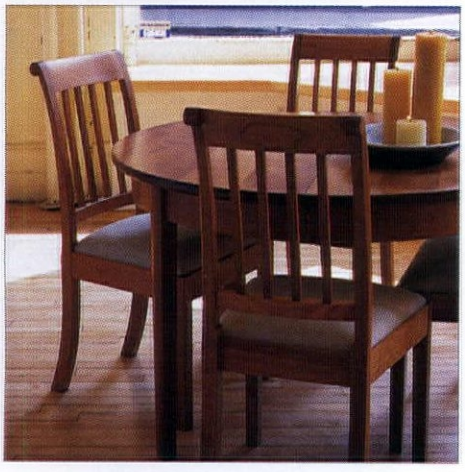


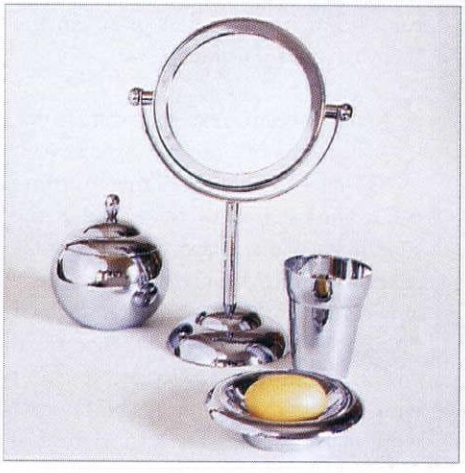




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considerably easier for the Sauternians, and Sauternes would be far cheaper for the rest of us. Even in the best years, the grapes rot unevenly, requiring multiple passes through the vineyards by the pickers, who, at the best châteaux, select individual grapes rather than bunches. This process is expensive; furthermore, the shriveled grapes yield less juice per acre than their healthy counterparts, as little as half to a quarter of the red-grape yields in the Médoc. All of which make Sauternes expensive to produce. And to buy. Given the difficulties of production, good Sauternes is a great value.

In some years, botrytis fails to set in at all, which is why vintage quality may not correlate with that of other regions of Bordeaux. For Bordeaux reds and dry whites, 1985 was a terrific year, but the near failure of botrytis makes it a mediocre year, at best, for Sauternes. Sauternes and Barsac had a string of good to great years in the eighties: look for 1981, 1983, 1986, 1988, and 1989. The last year is especially recommended, being not only great but still somewhat available, and, except for Yquem, approaching maturity. The 1990 is also superb but was released at much higher prices in the U.S. than the 1989 vintage.

THE APOTHEOSIS OF SAUTERNES, in terms of both price and excellence, is Château d'Yquem. In no other wine region of the world is the superiority of one property so universally acknowledged. All you have to do is taste a mature example to understand why. I didn't even blink recently when a friend who is far more knowledgeable about wine than I am said that it's his favorite wine in the world. The proprietors of Yquem have often said that an entire vine yields but a single glass of this ambrosia, and few who have experienced the concentration would doubt it. Yquem is capable of aging and improving for fifty years or longer, losing some of its honeyed sweetness as it gains in complexity. My own greatest-hits list would include the '55, '59, and '67. The wine costs far more than other Sauternes, and it's unquestionably worth it. I'm not sure that Dom Pérignon is three times as good as Möet, but I will swear that Yquem is three times better than, say, Rieussec. If drinking Sauternes in general is a little like reading Walter Pater on Leonardo da Vinci, drinking Yquem is like *being* Leonardo.

Yquem's excellent sister château, de Fargues, is more affordable and clearly related to its sibling. Among the other great properties are Climens, Rieussec, Raymond-Lafon, Suduiraut, Guiraud, Coutet, and Gillette. Those who have missed out on the current stock-market boom might consider the sweet wines of nearby Monbazillac—the working man's Sauternes. These wines are often nearly as good as some of the classified Sauternes; they can be purchased in this country for less than twenty dollars; and they are often more food-friendly, being somewhat lighter in body.

Speaking of foods, if we must, there are some that go beautifully with Sauternes—though they are not necessarily desserts. The sweetness of Sauternes makes it a good match for salty foods, like Roquefort. Ham and Sauternes is excellent; ditto prosciutto and melon, either together or separately. Any time you can eat foie gras with Yquem it's easily worth the three-week loss of life expectancy. But beware—this combo is hard to follow; don't open a '55 Mouton after a '55 Yquem with foie gras, as a generous host once did for me. The Mouton might as well have been Beaujolais. If you must have dessert with your Sauternes, stick to melon, berries, or nuts.

THE OENO FILE

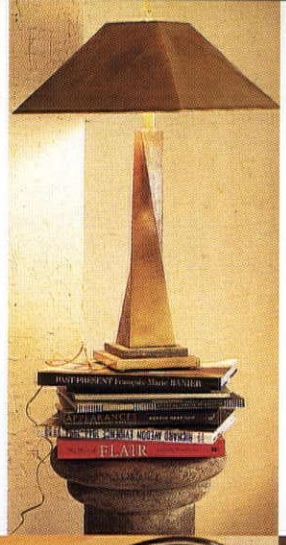
'89 CHÂTEAU D'YQUEM Take all the superlatives from the other Sauternes recommended below, add them together, and square the result. Incredible depth, the rich honey perfectly framed by acidity. Beautiful to drink now, better in 20 years. $215

'89 SUDUIRAUT A star of the vintage; tropically fruity, but elegant. Extremely rich, viscous, and complex, with a long, throat-coating finish. $100

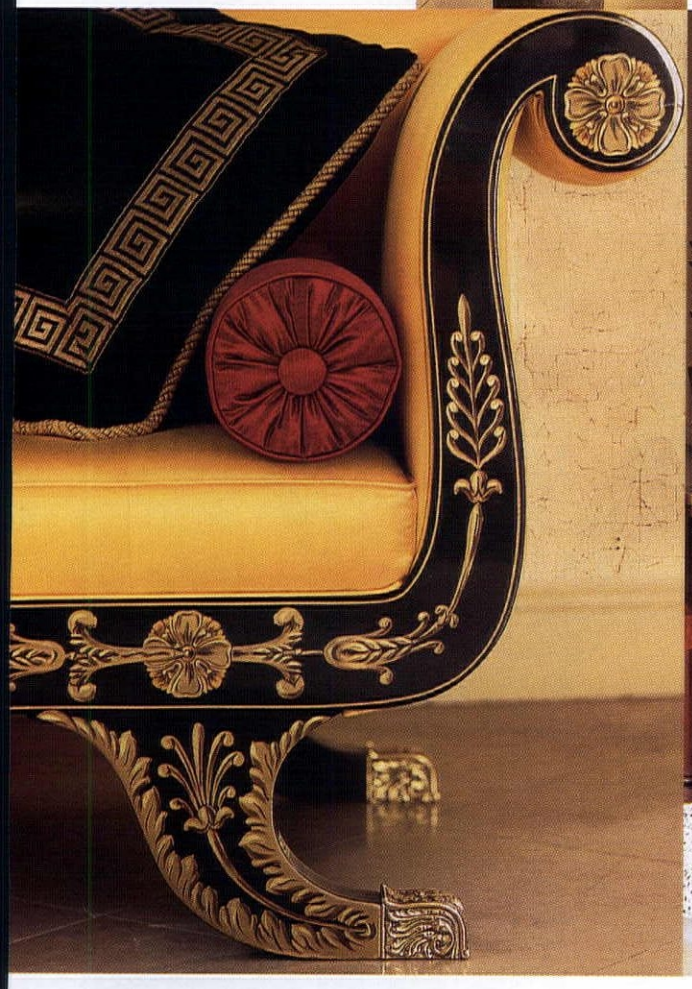
'89 GUIRAUD Built for the long haul, this one is still showing some oak, but it's gooey-rich and has a long life of sin ahead of it. $55

'89 DOISY-VÉDRINE A slightly lighter style than the above, this has some nice spicy highlights. A great value, and perfect with melon and prosciutto. $30

'89 CHÂTEAU CAILLOU Winnie-the-Pooh would love this one, like dipping your head into a jar of honey. Incredibly sweet, rich, and viscous, if not especially subtle. $40



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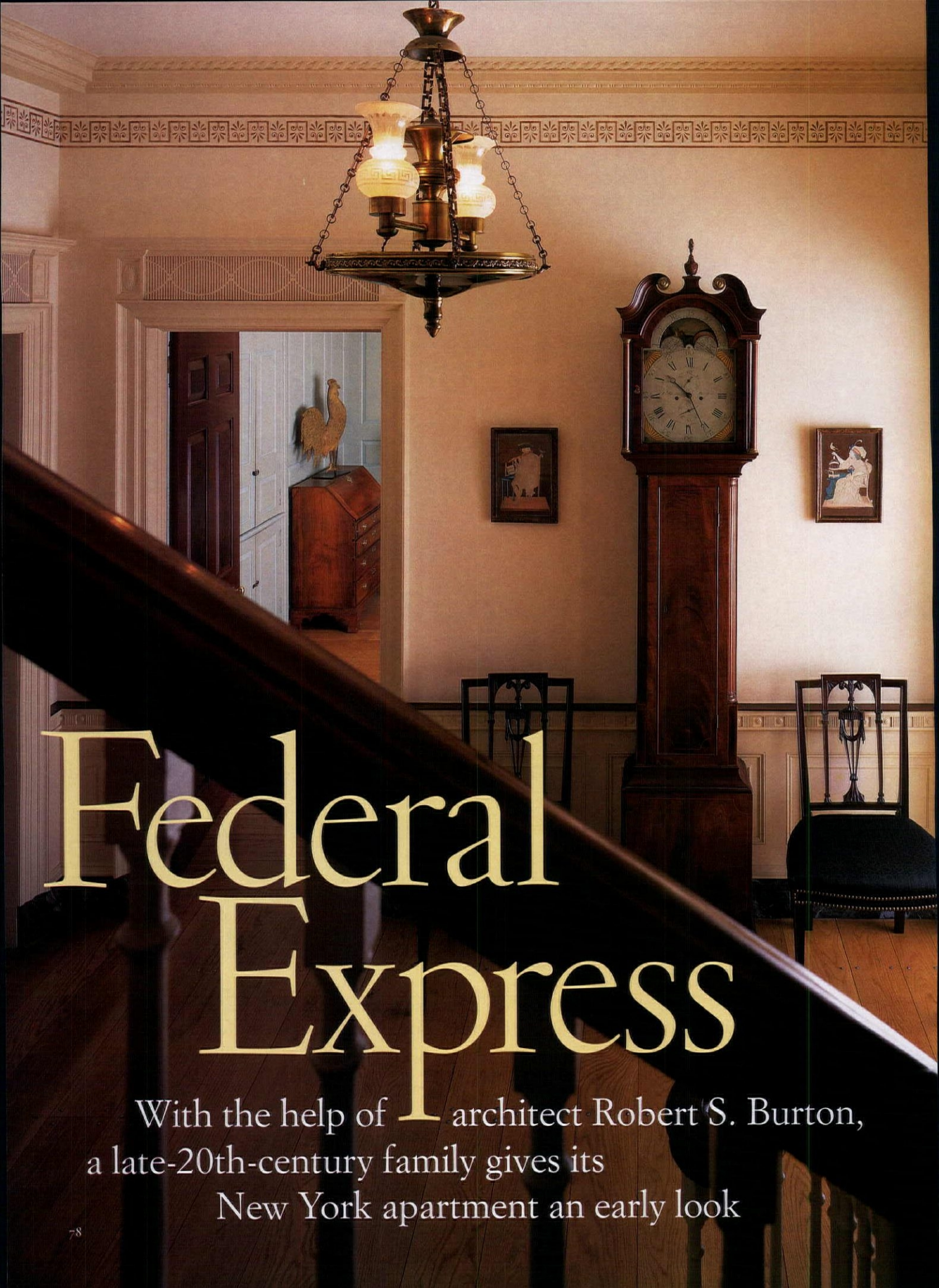
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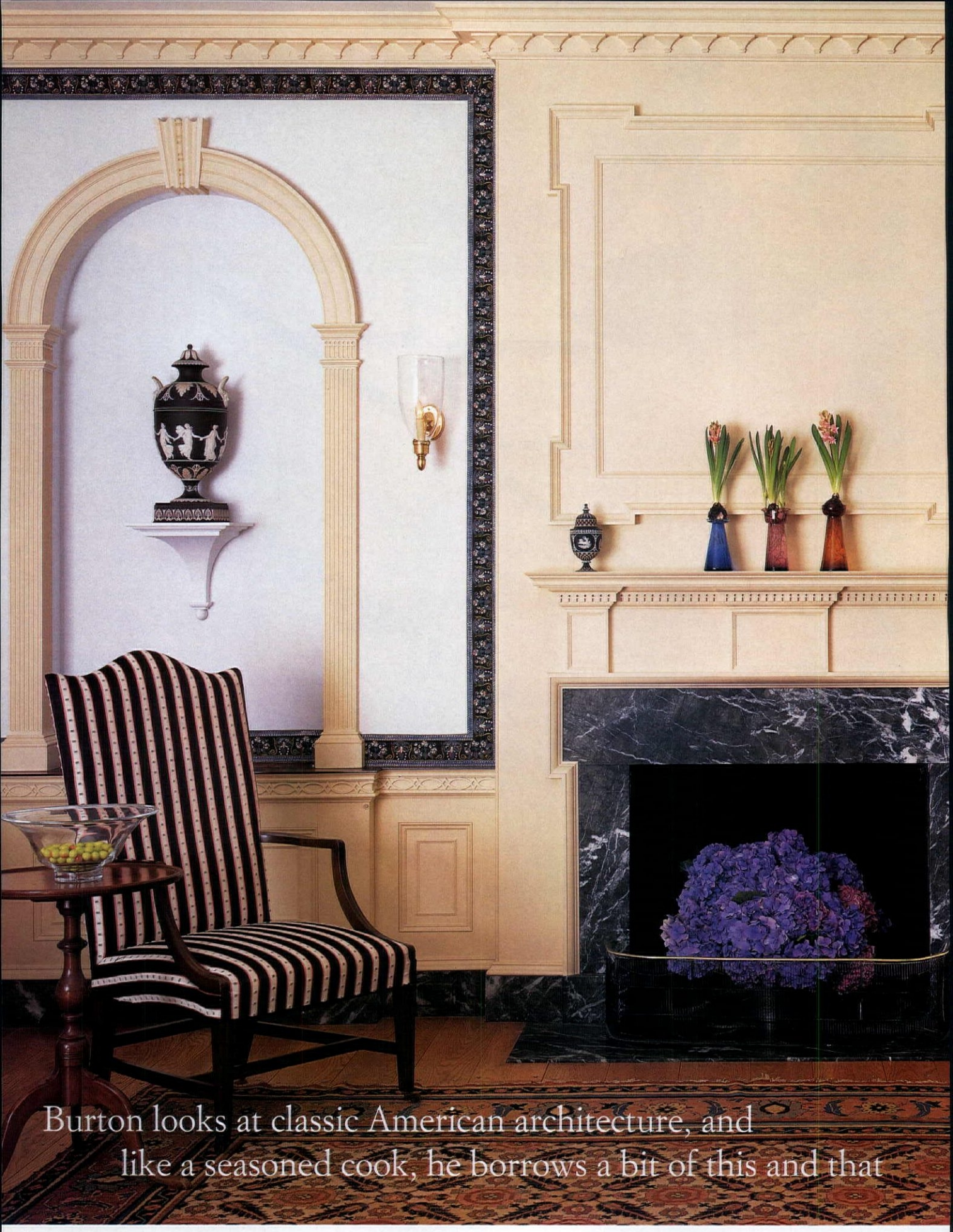
With the help of architect Robert S. Burton, a late-20th-century family gives its New York apartment an early look



The graceful, muted tone of the apartment is set in the hallway, this page, with a Federal-style staircase carpeted in Scalamandré's Venetian Stripe Multi, Federal square-back mahogany side chairs, and a Federal Pembroke table. An antique Federal mahogany tall case clock faces them, opposite page. The brass lighting fixture is from Ball and Ball in Exton, PA.

WRITTEN BY CATHLEEN MEDWICK PHOTOGRAPHED BY TODD EBERLE

PRODUCED BY SUZANNE SLESIN STYLED BY MICHAEL REYNOLDS



Burton looks at classic American architecture, and like a seasoned cook, he borrows a bit of this and that



Burton gave the somewhat austere living room a jolt with details such as intricate custom moldings (which he designed) and Rene Lynch's hand-painted wallpaper border. Wedgwood jasperware urns are early-19th-century. The Federal lolling chair, an antique mahogany card table, and the Joshaghan carpet were bought at auction.

THE OWNER IS REACHING for her coat. An art dealer who runs a prominent Manhattan gallery, she is late for an appointment: still, the chance to talk about her serene and comfortably stately two-story, Federal-style apartment and the brilliant young architect who designed it is too good to pass up.

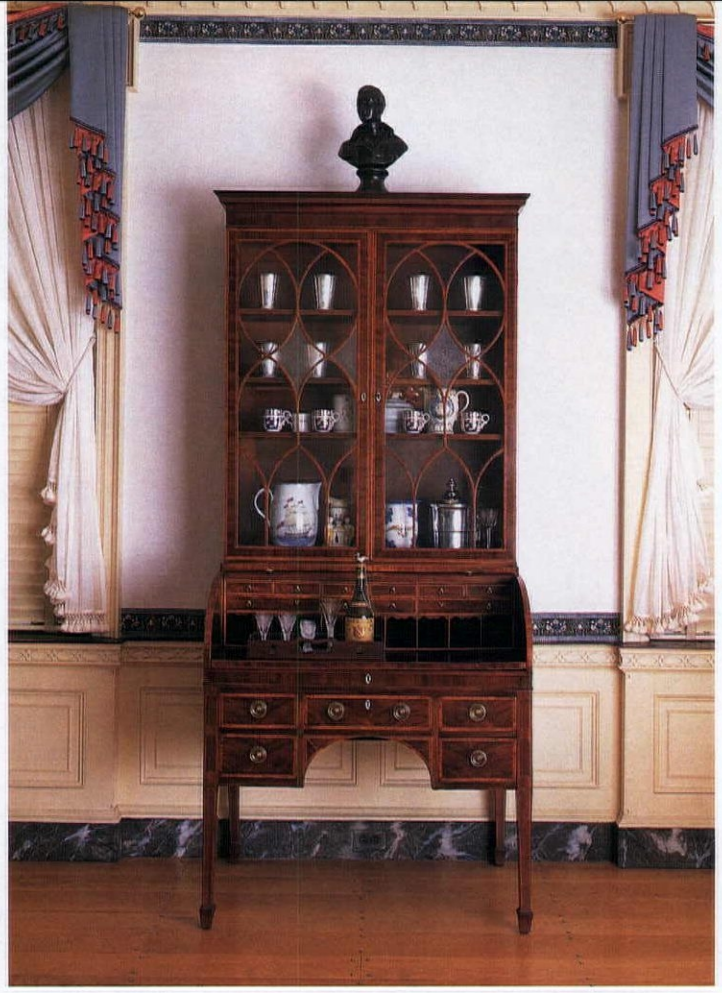
"I had interviewed all these fancy architects," she says breathlessly, "and their egos were bigger than their portfolios." Robert S. Burton had no portfolio to speak of, but he had a feeling for classic Americana that clicked with that of the owner and her husband, a businessman raised in a house full of Queen Anne and New England country furniture. Burton did some renderings to show how the pre-World War II apartment, with its dull yellow walls and gloomy corridors, could be transformed into a graceful modern interpretation of a classic eighteenth-century residence. Over a seven-year period, he employed cabinetmakers, painters, and other craftspeople to build an elegant armature for the couple's growing collection of American art and antiques.

"Robert was the most practical person I'd ever spoken to," says the owner as she moves toward the vestibule, with its elaborate fluted pilasters and leaded sidelights. The architect grasped the couple's need for a refined but comfortable place, where two busy adults, three active children, and one cocker spaniel could settle in. So he devised a plan in which a slightly austere Federal-style living room coexists with a rustic breakfast room and a "provincial baroque" library—as it might well have done in the past, when the decoration of houses kept pace with evolving tastes.

The owner vanishes into the private elevator, and up comes Robert S. Burton, ready to retrieve the skein of conversation and stitch it into the fabric of his design philosophy. "The clients had an interest in period detail and period technique that would complement the antiques," he explains, "but at the same time it had to be a place that would work for their family. Nobody ever set out to design a house that was *not* comfortable. I do a lot of reading of inventories and letters and looking at period genre pictures to pick up on ephemeral things that made places comfortable."

BY SETTING A TAMBOUR Hepplewhite bookcase desk, right, between windows that he draped asymmetrically, Burton gave the living room rhythmic swing. The silk Palace Satin swags, the trim, and mousseline-embroidered cotton sheers are by Scalamandré. The 19th-century Wedgwood Basaltes ware bust is of the poet Robert Burns. An antique neoclassical mirror, below, hangs above a settee upholstered in silk Palace Satin. The wing chair is upholstered in Classic Revivals's handwoven silk.

IN THE DINING ROOM, Burton designed cupboards and a dining-room table, opposite page, that complement the Queen Anne fiddleback chairs. Drapery fabric, trim, and tassels are by Scalamandré. A false fireplace, far right, gives figurative warmth and shows off delftware tiles.







Because he sometimes works as a consultant to museums, Burton is always looking hard at classic examples of American architecture, from which, like a seasoned cook, he borrows a bit of this and that. He encouraged his clients to follow their instincts, which were to move from their interest in folk art and country furniture to a higher, but still quintessentially American, style. They already liked the Federal period, when the new nation's optimism was at its peak and its craftsmen were producing furniture and ornaments that were graceful but not too grand, with a sharp-edged purity befitting a young society. And the apartment did have a fine Federal-style staircase, with details from an historic house in Delaware, which Burton augmented with a chair rail and period wainscoting.

For the living room, he found a tambour Hepplewhite secretary-bookcase, twin to one owned by George Washington and enshrined at Mount Vernon, and set it between two windows hung asymmetrically with neoclassical French-style draperies of Scalamandré fabric. Their rhythmic swing is echoed in the hand-painted wall border copied from an eighteenth-century document, in the intricate custom moldings, and in the swirls of a delicate silk-embroidered picture (very few Americans of that period owned paintings) hanging above the sleek black horsehair-upholstered



sofa. The needlework was done by an accomplished schoolgirl, Martha Hale, at Mrs. Rowson's Academy in Boston in 1816. When the owners entertain in the evenings by candlelight, the silk work shimmers, and the figures on the black-and-white Wedgwood urns flanking the fireplace seem to dance.

For the family's more private moments, Burton revamped a disproportionately high-ceilinged room, turning it into a heavily paneled library, in the style of an early Connecticut Valley country house. He dropped the ceiling and moved the doorway to one side ("Most eighteenth-century rooms were entered on a corner anyway," Burton says). For the sofa and armchair, he commissioned handwoven mustard-yellow wool moreen upholstery and drapery fabric from Eaton Hill Textile Works in Plainfield, Vermont.

Fitting a TV in such a small room was a problem. Luckily, an ample dining room was on the other side. He could carve out space for a TV cabinet from that, while giving the dining room an element it lacked. "I said to myself, 'What big eighteenth-century room doesn't have a fireplace?' We created a dummy fireplace

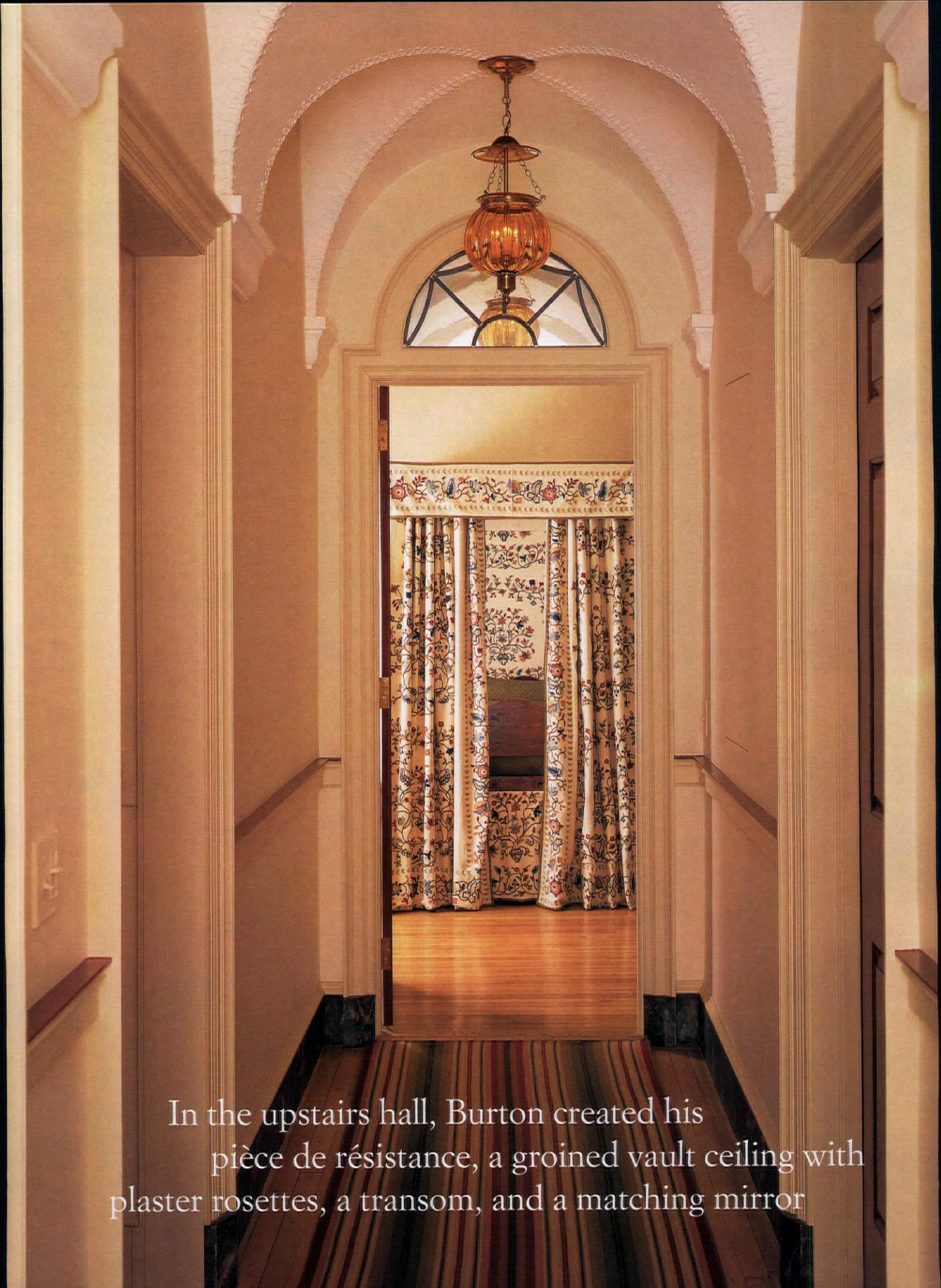




THE BREAKFAST ROOM, opposite page, top, is rustic and relaxed. The 19th-century American painted-pine hutch was purchased at auction. An 18th-century turned-gateleg table, the chandelier, and the reproduction Windsor chairs are from the owners' collection. So are the artwork by Bill Traylor and an antique American painted tavern table in the den, below.

A SPARE BUT WARM feeling permeates the den, this page. Burton tinted Pratt & Lambert's Alder paint for the greenish gray walls. The fabric for the sofa, chair, and swag is a handwoven wool moreen from Eaton Hill Textile Works. The William and Mary Spanish-foot easy chair is a reproduction by Craig Farrow Cabinetmaker in Woodbury, CT.

The clients "had an interest in period detail and technique," but the place also had to work for their three children and a dog



In the upstairs hall, Burton created his pièce de résistance, a groined vault ceiling with plaster rosettes, a transom, and a matching mirror



THE PERIOD LOOK CONTINUES in the private spaces. The bed in one daughter's room, left, is a reproduction of an early-19th-century design by Leonards New England, MA. The bed hanging is from Reproduction Textiles; the fringe is from M & J Trimmings, NYC. The master bedroom, below, has a bed made by Moran Woodworking, Ridgefield, CT. Scalamandré's Documentary print fabric is used for the bed hangings and the window swags; the silk trim is also by Scalamandré. The wallpaper is Clarence House's Prince Regent Cream.

THE UPSTAIRS HALL, opposite page, has a Scalamandré runner of Venetian Stripe Multi. The lighting fixture is an 18th-century design from Ball and Ball . The hall leads to a daughter's bedroom with an antique bed hung with Greeff's Betsy's Coverlet; trim is by Reproduction Textiles. Sources, see back of book.

box on the other side." This raised some protests from the owners, who didn't want a dummy anything. But, argued Burton, a fireplace could show off the couple's collection of English delftware tiles, which would warm their guests' hearts. The couple owned eighteen fiddlebacked Queen Anne rush-bottomed dining chairs, for which (with an eye to comfort) Burton ordered cushions. He designed two complementary gateleg tables, and graceful cupboards with scalloped heads.

In the upstairs hallway, he created his pièce de résistance, a groined vault ceiling with plaster rosettes at the crown and a transom at one end (at the other is a matching mirror). The hallway leads to the bedrooms, where four-poster beds are daintily swathed in period-style hangings. The younger daughter's room sports a fabulous dollhouse, which she has decorated, piece by piece, so that it's an almost exact replica of the apartment, only adding damask wallpaper in the tiny dining room—an addition Burton approves of. "I'm training the next generation of clients," he says with a smile.



Federal-style gifts

Architect Robert Stewart Burton's homage to early American style includes not only museum-quality antiques but careful attention to the replication of every homey detail, from the faux mahogany finish on the front door to the use of rosehead nails in the floors. Our shopping suggestions for Federal-style wares are a trove of ideas for those who have an affinity for the period.



running stripes

< Scalamandré's wool-and-cotton Venetian Stripe Multi, a sample of which is shown at right, was installed on the stairs that link the ground-floor rooms of the duplex to the bedrooms above. The fabric, used as a runner, is held in place with brass rods. The look was inspired by an 1842 painting by George Harvey.







a federal shopping list

1. WOVEN RUG Colchester, in cotton, $13.75 a square foot, in beige, taupe, raspberry, and navy stripes. From Woodard & Greenstein. 800-332-7847.

2. HAT BOXES Handmade with vintage wallpaper, $60 and $70, from Barton-Sharpe, Ltd., NYC. 212-925-9562.

3. REVERE BOWL In brass, $74, by Baldwin Hardware Corporation. For retailers, call 800-566-1986.

4. NORFOLK CHAIR Reproduction of an original Virginia chair, circa 1795. From the Colonial Williamsburg Reproduction line, $3,758, by Baker Furniture, Grand Rapids, MI. 616-361-7321.

5. WOODEN-HANDLE BELL Brass and wood, $37, from Baldwin Hardware.

6. MARINER'S COMPASS CHECKERBOARD Pine with red, black, and mustard milk paint, $90. From Sassafras Creek Originals, Festus, MO. For a $3 brochure, call 314-931-4620.

PRODUCED BY JOAN POPE

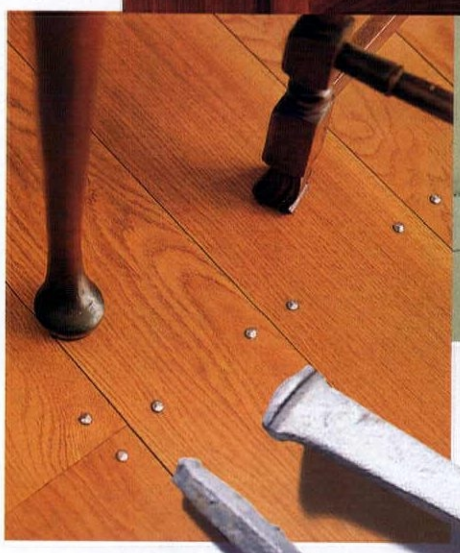
historic hardware

> As a sometime consultant to museums, Burton needs to be aware of the latest reproductions. He discovered the nails from Tremont Nail Company in Massachusetts, below right, and used them in the dining-room and the ground floors. Modeled after an 18th-century predecessor, the rosehead nails were left exposed, below right, in period style. Ball & Ball's iron door latch, far right, and brass lock and doorknob, above right, are also 18th-century reproductions.



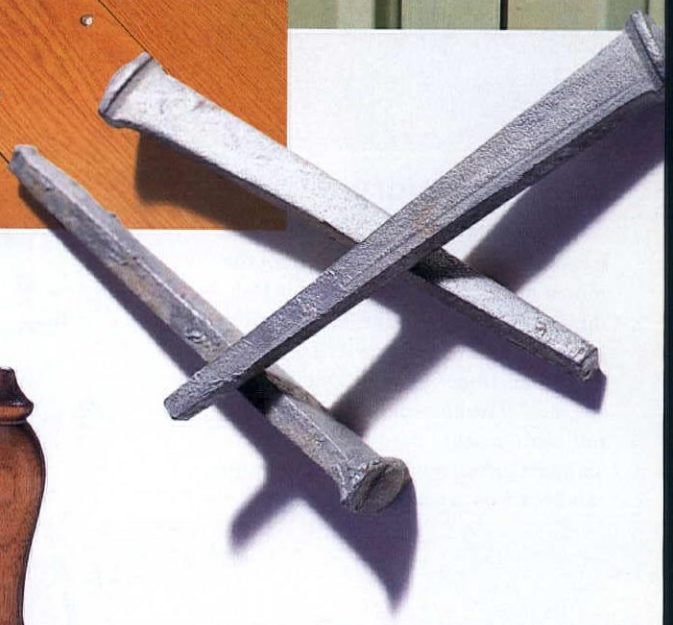


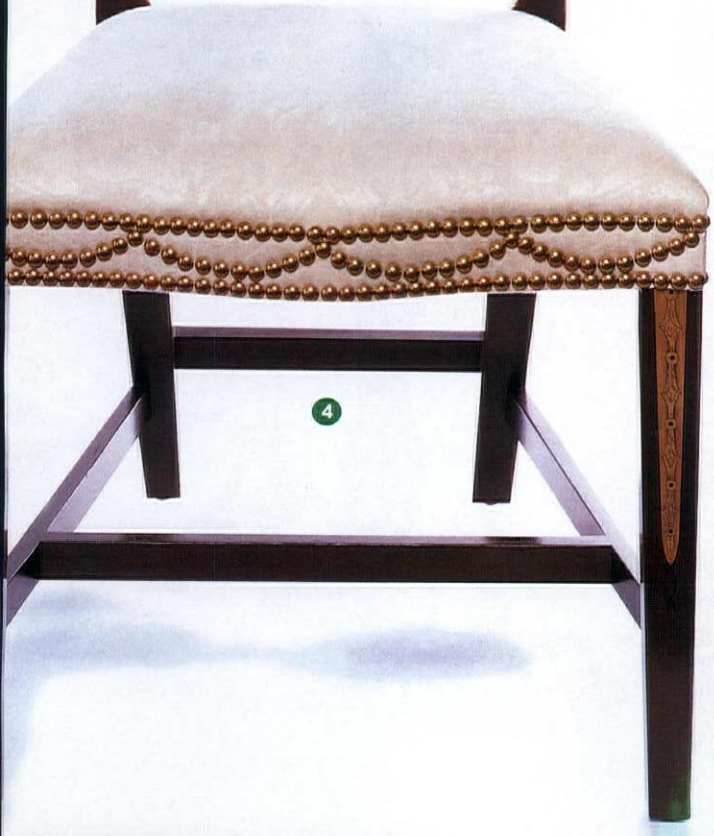












4



5



6

mirror mimicry

^ An early-18th-century painting, above, inspired the architect's placement of the mirror just over the mantelpiece in the dining room, above right. The mirror's low height allows seated guests to see their reflections by candlelight during the meal. The blue-and-white tiles are mid-18th-century Bristol delft. The antique Queen Anne chimney glass with candle arms was purchased at auction.







1



2



3





fabric finery

< All the drapery and slipcover fabrics have a period air. With its ties and twill-taped edges, the Manuel Canovas slipcover, above, is in the 18th-century style. The Scalamandré silk window swag and bobbin trim in the living room, left, is in an early-19th-century French style.



4

5

6



PAINTING: COURTESY OF CHRISTIE'S IMAGES

a federal shopping list

1. PALACE WARMING-ROOM SCONCE This candle-holding brass sconce, $165, comes from the Colonial Williamsburg Foundation. 800-446-9240.

2. CANTON-STYLE TEAPOT A handmade reproduction of a piece of 18th-century porcelain, $35, from The Federalist, Greenwich, CT. 203-625-4727.

3. TEA STRAINER Silver-plated strainer, $60, including stand, available through the Old Sturbridge Village Museum Gift Shop, MA. 508-347-3362, ext. 270.

4. GOVERNOR'S PALACE CANDLESTICK In brass, $80, from the Colonial Williamsburg Foundation.

5. BEAUPORT CANDLESTICK Crystal candlesticks, $375 a pair, available from the Pairpoint Crystal Company. 800-899-0953.

6. BEADED CANDLESTICK A handmade reproduction of an 1810 Boston candlestick. In silver-plated copper, $120, from The Federalist.

7. BLACK JASPER VASES Sacrifice vase, $90, smaller vase, $29.50. Both are made in England by Wedgwood. For retailers, call 732-938-5800.

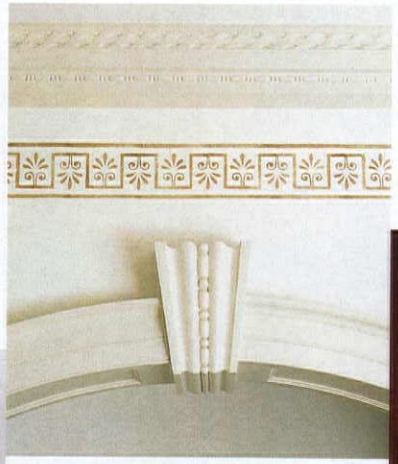




border lines

^ A late-18th-century historic wallpaper document inspired the border in the living room, above, which was hand-painted by Rene Lynch. Having the artist make the border was less expensive than using yards of hand-blocked paper. A chair rail from a 19th-century house in New Bern, NC, inspired the carved trim under the border. The Parian ware classical busts on the console date from the 19th century.









custom services

< A Scalamandré Document fabric, above left, inspired the fabric Burton designed to use on the bed in the master bedroom, left. The keystone design, above, is from a house in Charleston, SC. The stencil is a copy of an 18th-century English wallpaper border. Rene Lynch painted the front door, right, to look like mahogany and flame satinwood. Sources, see back of book.

fifties and still fabulous

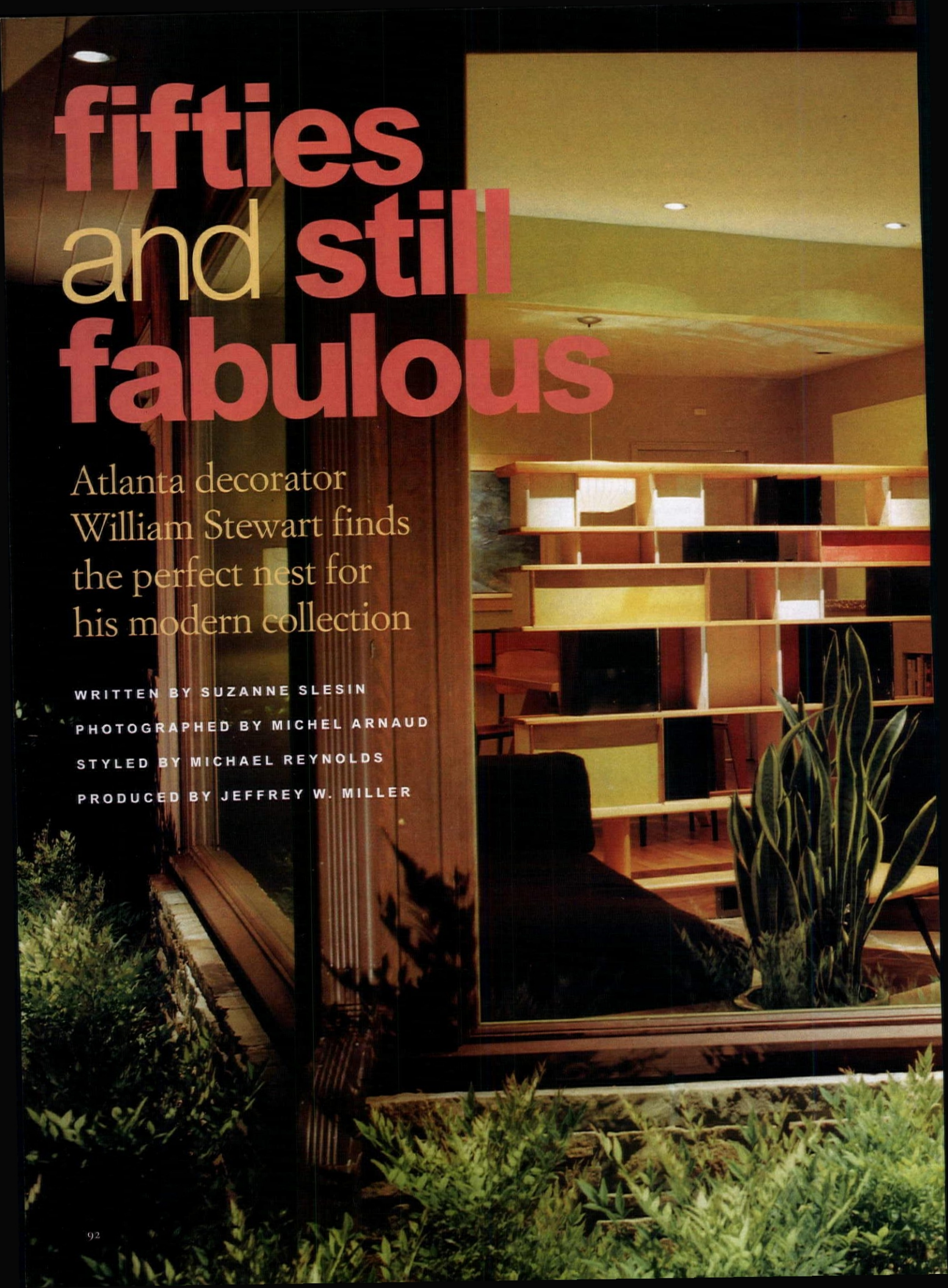
Atlanta decorator William Stewart finds the perfect nest for his modern collection

WRITTEN BY SUZANNE SLESIN

PHOTOGRAPHED BY MICHEL ARNAUD

STYLED BY MICHAEL REYNOLDS

PRODUCED BY JEFFREY W. MILLER





William Stewart wanted to keep his 1951 house light and airy. Seen through the wide expanses of glass (a feature of early Modernist architecture), a 1953 Charlotte Perriand and Jean Prouvé bookshelf separates the sunroom and dining room. The chairs by Russel Wright for Connant Ball are upholstered in Classic Bouclé by Knoll Textiles.



In the living room, designs by Jean Prouvé (the two chairs in the foreground), Mathieu Matégot (the metal side table), Charlotte Perriand and Prouvé (the coffee table), and Eva Zeisel (the bowl) coexist with the poufs by Jasper Morrison. Sisal has been cut into an area rug.

The early Modernist house is filled with what the owner calls the **"greatest hits** of the recent past"



WILLIAM STEWART, an Atlanta-based interior designer, calls the chairs, lamps, tables, and even the poufs and television set that furnish his early Modernist house the "greatest hits of the recent past." He happens to be right on the money. The objects of his considerable affection are a collection of mid-century American and European designs that he spent years assembling. Stewart is like a proud parent. He has taken the time to develop his objects into a family, finding out all there is to know about every one of them—and then he has made sure they can all live together.

Stewart's passion took off several years ago when he veered away from an infatuation with French Art Deco. "I sold it all," he says of the apartment where "exotic woods, glass block, polished chrome, and marble made a total Art Deco statement." That was when he began discovering Modernism and made it his passion—at least for now. "It was so different, so expressive, individual, lyrical, and uplifting. And it didn't appear to be serious," says Stewart, who pinpoints his epiphany to meeting Cristina Grajales, the director of 1950, a shop on Lafayette Street in New York. "I jumped ship into a whole new thing. I wanted some of everything."

But the designer didn't buy anything right away. Instead, he did research and decided which pieces he really wanted and could afford, and spent a lot of time with the most prominent dealers in the field until he could find the right home for his expanding collection. That wasn't easy in Atlanta, a city better known for its columned, porticoed houses, Tudor-style detailing, Eastlake Victorians, and Monticello-inspired facades than for early Modernism.

But Stewart managed to find exactly what he was searching for: a single-story, 2,700-square-foot house, one of the first Modern houses built in the city's Buckhead section. It was designed in 1951 by Jeffrey McConnell, who graduated from Georgia Tech. "He was a bit of a rebel, but the house has influences of Frank Lloyd Wright, Schindler, and Neutra," says Stewart.

Only Stewart's parents were skeptical. "Oh, my!" was their first reaction, followed by what Stewart calls "a lot of silence." He grew up in West Palm Beach, Florida, in what he describes as a "very traditional setting," and his current interior-design work combines "classic Modern, eighteenth-century, and country French influences." Before moving himself and his collection into the house, he set about renovating it. With the help of John Dyer, a colleague, he continued to add to his

The crab-orchard-stone cantilevered fireplace, above, is the focal point of the living room. The lamps mounted on the wall and ceiling are by Serge Mouille and the standing lamp is from Domus, in Atlanta. In the sunroom, right, a 1992 Ralph Lauren chaise is harmoniously paired with 1950s chairs by Russel Wright. In keeping with his commitment to natural materials, Stewart put in a stone floor. Nambé bowls sit on a table by Charlotte Perriand and Jean Prouvé.





Chairs by Jean Prouvé, designed in 1944, surround a 1935 Prouvé table in the spare dining room. George Nelson's Bubble Lamp hangs over a fruit bowl by Stefano Giovannoni and Guido Venturini for Alessi. The china is by Russel Wright, the flatware from Reed and Barton.

Stewart chooses furniture that is **about portability** rather than **permanence**

"I wanted to live **very simply,** and all of a sudden 'natural materials' meant **something special"**

—WILLIAM STEWART



Jean Royere's 1950 Tree lamp decorates one wall of the den, where the furniture is geared to viewing the non-period large-screen television. The small wooden tables and the chairs, covered in an Osborne & Little fabric, are by George Nakashima; the leather sofa is by Jasper Morrison for Cappellini. Tin robots, opposite page, stand guard off the foyer, where 1953 Frank Lloyd Wright plywood chairs are under a 1950s clock by George Nelson for the Howard Miller Clock Company.





collection. "I soon realized that I wanted to live very simply," says Stewart, "and all of a sudden the words 'natural materials' meant something special to me."

Painted metals, hardwood or stone for the floors, sisal rugs instead of carpeting, and a flexible plan for the placement of every piece helped transform what might have been a too-precious, museumlike setting into a livable home. "Modern may not be down-stuffed, but it's still comfortable," says Stewart. "This furniture is not about staying in one place. It's about portability. I respect it all, but we do, especially when friends come over, lounge all over it."

The famous multicolored bookshelf by Charlotte Perriand and Jean Prouvé, which was originally designed as a room divider for a Paris student dormitory, separates the dining room from the sunroom; and Stewart was not afraid to introduce a 1992 chaise by Ralph Lauren ("It was a floor model and I loved it," he says) into the sunroom's vintage mix. His collection ranges from Perriand, Prouvé, George Nelson, Russel Wright, George Nakashima, Charles and Ray Eames, and Eva Zeisel to Serge Mouille and Mathieu Mategot, and embraces such contemporary designers as Stefano Giovannoni and Jasper Morrison. Stewart, who calls the juxtapositions that he creates his "collages," has a motto: "The success of a project is in the art of the mix." But, he notes: "We don't live in the past, so I didn't want the house to be terribly serious. I want to have a good time and I want people who come here to have a good time. This furniture has history, and we're only caretakers for a short period."

In the completely renovated master bathroom, right, Stewart designed the two tile patterns with tiles from Dal Tile. The photograph is by Len Prince. A chair designed by Charles and Ray Eames for Herman Miller holds a towel. The Eames 1946 LCWS chairs, below, are used as night tables in the guest bedroom. The television set (now fitted with cable) is a 1958 Philco Predicta. The photograph over the bed is *Milk Cross* by Andres Serrano. A 1950s toy boat, opposite page, floats in the recently built pool. The Sol y Luna aluminum furniture was inspired by a 1950s Dan Johnson design. The umbrella is from Basta Sole. Sources, see back of book.

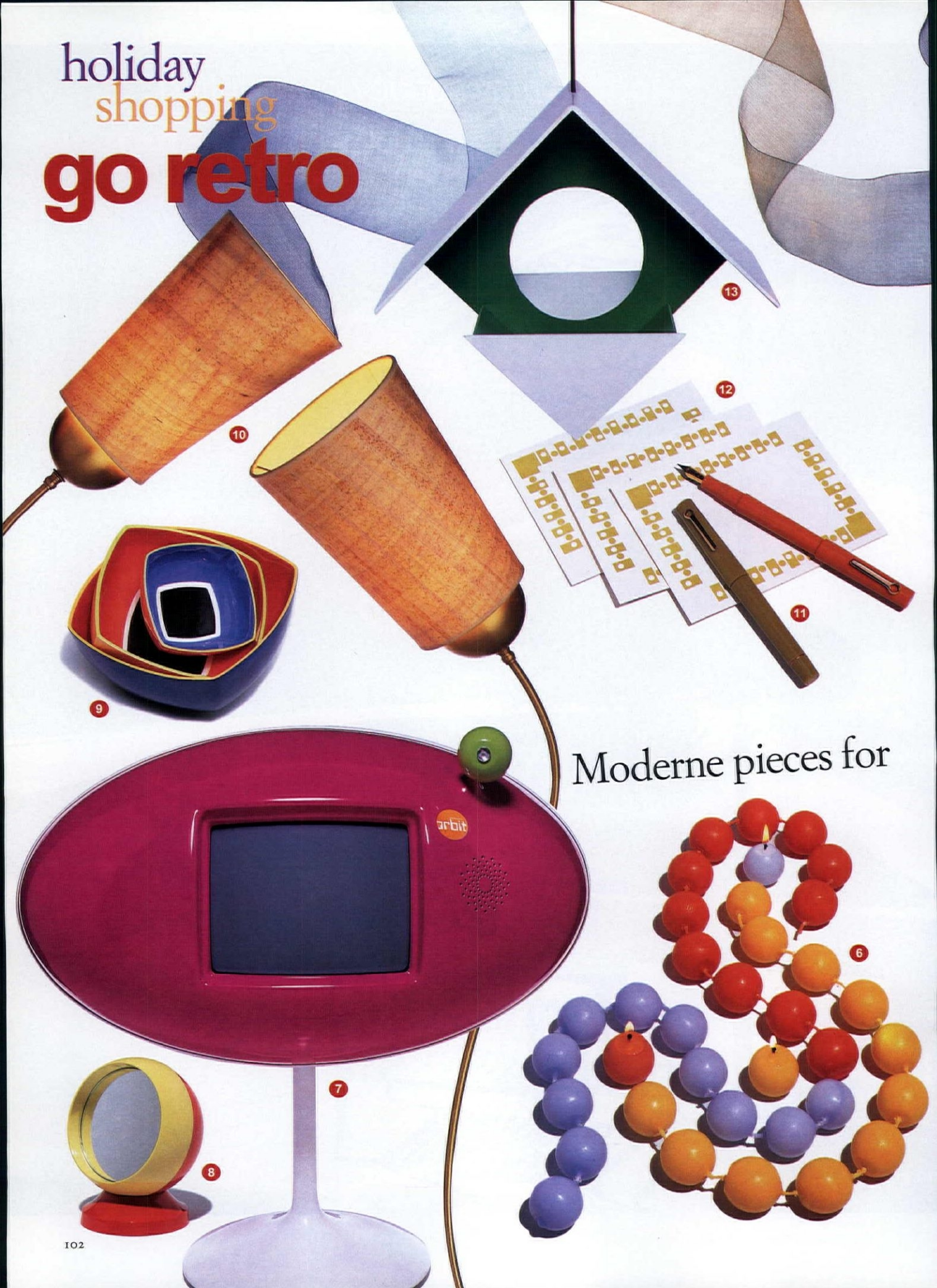





"Modern may not be down-stuffed,
but it's still comfortable"
—WILLIAM STEWART

holiday shopping

go retro



Moderne pieces for



1. ORGAMIX SOAPS By A+D Trading, $2.50 each. Available at Home Fx, Seattle, WA. 206-860-3820.

2. GLASS SUSHI/CONDIMENT DISHES $25 each. Available at Amalgamated Home, NYC. 212-255-4160.

3. FRUIT MAMA BOWL Designed by Stefano Giovannoni for Alessi in stainless steel and polyamide, $215. From Moss, NYC. 212-226-2190.

4. ABC TRICYCLE Made in Italy of molded plastic and steel, $85. Available at Mxyplyzyk, NYC. 212-989-4300.

5. UPTOWN SIDEBOARD By Blu Dot, with chrome-plated legs, sandblasted-glass top, and cherry veneer, $950. Amalgamated Home, NYC.

6. CHAIN CANDLES Shown here in orange, yellow, and light blue; available in other colors, $10 each, from Wregg Imports, Tustin, CA. 714-730-7703.

7. ORBIT TV By Mercury7, $1,695. retro-modern.com, Atlanta. 404-753-0058.

those who jive to fun shapes and bold colors

8. MIRROR AND STAND By Quick Trading, $25, from Mxyplyzyk, NYC.

9. CUBIC BOWLS By Lawrence McCrae for Dish Ceramics, $40, $65, and $90. From Avventura, NYC. 212-769-2510.

10. OPHIDIAN WALL SCONCES By Jeff Brown, with gold finish on brass, and Egyptian papyrus shades, $495 each. From Antkoviak, NYC. 800-ANTKOVIAK.

11. TOKYO FOUNTAIN PENS By Ettore Sottsass for Omas, $125 each. Shown here in lychee green and persimmon orange. 800-440-PENS.

12. DOTS AND BARS NOTE CARDS Recycled card stock, $11 for ten cards and envelopes. For retailers, call Alexander Wood Notecards, Barrington, IL. 847-382-8681.

13. DIAMOND TRAY BIRD FEEDER By Cabin Fever, $28. Also available in yellow, blue, and red, from Weisshouse, Pittsburgh, PA. 412-687-1111.



PHOTOGRAPHED BY DAVIES + STARR. RIBBON: MONICA STEVENSON. PRODUCED BY JOAN POPE. STYLED BY JAMES MATTHEWS.



"I'm not making a place for the ages but a place for me in my times," Peter Gomes says. The 1820s Scottish hall clock, purchased in 1970 for $500 and paid for over six months, reflects what the young minister then considered the height of sophistication. The English hall chairs are from the 1870s. The portrait of Mary Sparks, opposite page, wife of Jared Sparks, a former president of Harvard, sits above a bachelor's table from the 1900s.



master of the house

Peter Gomes, Harvard's preacher and professor of Christian morals, reconciles the spiritual and material worlds in remaking his official residence

WRITTEN BY ELIZABETH POCHODA PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY CAROLINE YOUNG AND JUDYTH VAN AMRINGE







THE REVEREND PETER GOMES is at home in the world—at ease among the godless of Harvard, comfortable on *60 Minutes* or *Nightline,* poised with presidents and athletes, delighted in the company of the antiques dealers of Boston, quick in his references to popular culture, and especially relaxed amid the exuberantly furnished rooms of Sparks House, the residence that Harvard provides its preacher. Perhaps only a true man of God could exert such a fascinating calm, but Gomes's tranquillity is particularly mesmerizing—whether he is confronting Fundamentalist misreadings of the Bible or discussing the claims of the material world in a spiritual life.

Not that he is busy justifying the glorious profusion of things he has assembled at Sparks House, where he has lived since 1975. Not at all. You have to ask him a direct question or read his masterful best-seller, *The Good Book: Reading the Bible with Mind and Heart,* to see how the good life joins the life that is good. In the meantime, Gomes is happy to pour forth his delight in this big, handsome early-nineteenth-century country

Like the rest of the house, the living room, left, combines Yankee and Anglican tastes. The 19th-century American hall chair is covered in English fabric from an upholsterer who used it on furniture in Windsor Castle. In the study, above, the inspiring inscription on the lectern reads, "Keep it short, Gomes," and the academic cap—English, of course—is taped with his prayers from many years of Harvard commencements.



"students see the exotic here, *and they enter into it. There's a certain amount of fantasy in this house, and God knows these kids don't have enough fantasy"* —REV. PETER GOMES

house, describing how as a Harvard Divinity School student he watched it being moved from Quincy Street to its present location on Kirkland, and how in 1974, during his interview for his appointment as Harvard's preacher, he had to insist to the university's president that Sparks House be part of the deal. "I don't know where I got the courage, but I rose to my full five feet four inches and said, 'But sir, that house is as critical to the ministry as I understand it as a laboratory is to a chemist.' " Harvard's plans to demolish the house and give its preacher a nice modern flat were soon derailed.

Gomes has been content with the long-term process of imposing his taste on the place. At first, he simply brought in things from his mother's house in Plymouth, Massachusetts, and from his own apartment, knowing that eventually he would do something about the yellow walls, white woodwork, and institutional wall-to-wall carpeting. He took his time because he wanted the house to be "a living, breathing thing, not a museum," and he knew that if he were successful, it would help him forge a link with the students who visited him there. And so it has. "If you put students in a setting where you live, and surround them with things meaningful to you, they get a toehold, and conversation begins to flow," he explains. "Students see the exotic here, and they enter into it. There's a certain amount of fantasy in this house, and God knows these kids don't have enough fantasy." There is also a strong sense of fellowship, with dinners, garden parties, and teas that establish briefly or lastingly a sense of community meant to diminish moral and physical isolation.

The style of the house is as difficult to classify as Gomes himself—a conservative, African-American, Anglophilic Baptist minister who happens also to be gay.

In one sense, he has joined solid Edwardian comfort to the Yankee rectitude of his native Plymouth. But there is more to his style than that. There is the bracing use of color, the profligate arrangement of dissimilar things, the joyful piecing together of different histories and historical styles. That exuberance, Gomes says, comes in part from his father, a native of the Cape Verde Islands, and in part from his mother's people, the Afro-Saxons, as he calls them, who settled in New England a long time ago and had a natural exuberance of their own.

Even the old Yankee families of Plymouth had a certain lushness in their lives. As a teenager, Gomes worked as a sort of houseboy, and he noticed, he says, in the rugs and mirrors, in the cabinets of Canton and Rose Medallion, a "marvelous aesthetic in the midst of the ascetic Yankee style. It was wonderful to be in communion with these objects, all of which were part of the living fabric of the house." He thinks now that he must have always wanted such a house for himself so that "someday someone could come along and see that I was part of this chain. I suppose that secretly and psychically that is what I've been doing all these years."

When it comes to the matter of how we are to regard the things of this world, Gomes endorses the old aphorism that "a too spiritual religion is no earthly good." He has no patience, he says, with "a totalitarian austerity. I don't regard that as more godly than a beautifully furnished room." Material things themselves are morally neutral,

In rendering unto Caesar the things that are Caesar's, Gomes has adorned the emperor's bust in the study, opposite page, with a Stetson given to him by the University of Texas. The striped fabric on the chair is also from the English upholsterer for Windsor Castle. In the bedroom, below, the 1860s sleigh bed is French, the chairs are from Crate & Barrel. Engravings of Leydon, where the Pilgrim fathers spent 17 years before sailing for Plymouth, hang on the wall. Gomes notes that the blackamoor is neither old nor politically correct.





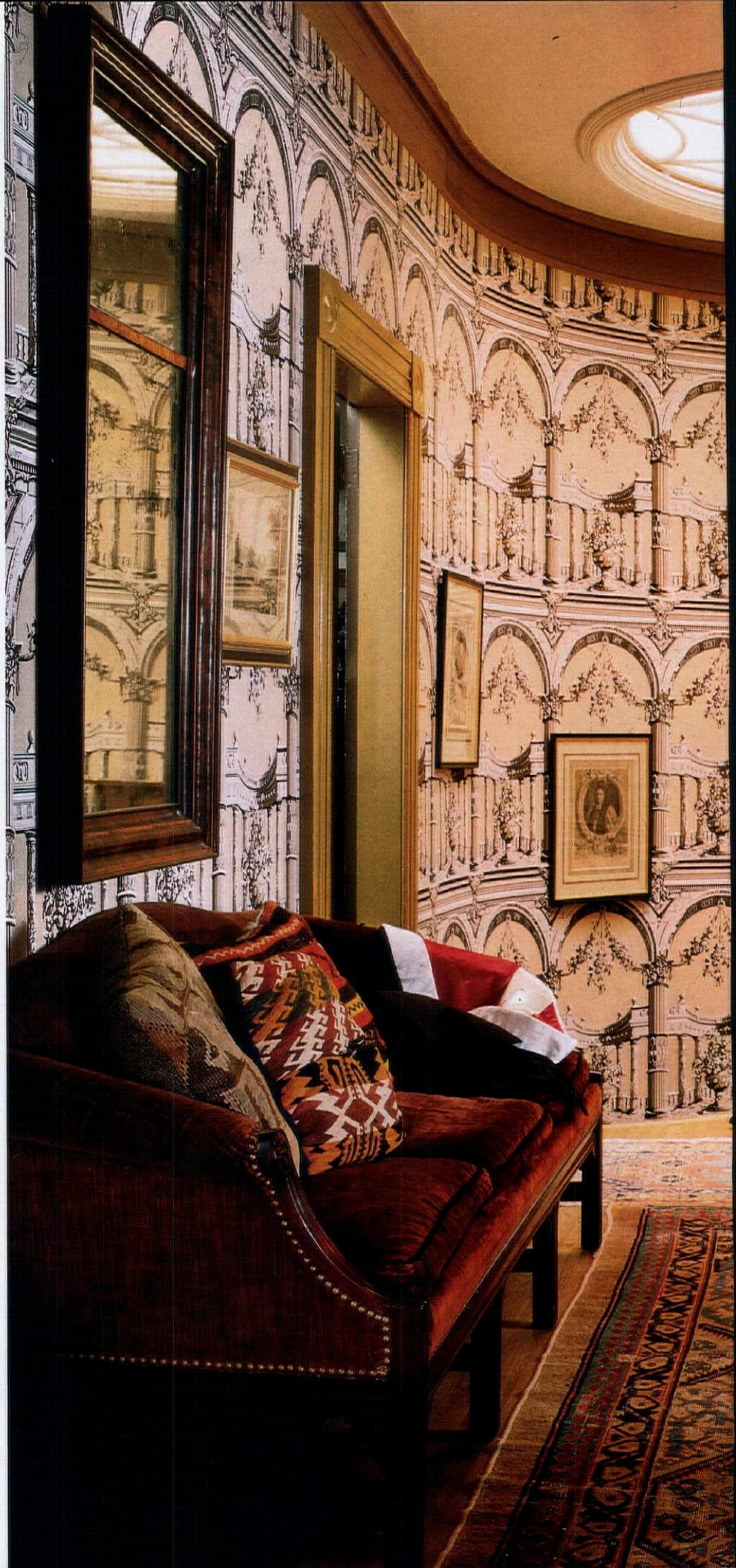
The wallpaper was the idea of architect Robert Neiley. It is by Waterhouse Wallhangings, Boston, MA, and is a copy of paper in Gunston Hall Museum, in Lorton, VA.



although, as Gomes points out in *The Good Book,* they can become a problem. The trick is not to let them. "My theology is such," he says, "that I do believe that God is the author of beauty. It is not beauty that distracts us from the love of God. It is beauty that affirms the presence of God. This is not the worship of the material. This is using the gifts of God for the people of God." And then, having delivered this well-formed sermon, he adds with characteristic calm, "That may sound like a justification, and it is."

THE MAJOR transformation of Sparks House began four years ago with the help of various Harvard people who, Gomes says, mostly resisted his glowing sense of color, thinking he'd weary of it one day. But those voluptuous tones—gold, rose, green—are, he points out, the very ones that John La Farge used in Boston's Trinity Church, and "if they were good enough for La Farge, they are good enough for me." Far from tiring of their brilliance, he appreciates the way they and the rest of his changes have begun to mellow. "A little dirt, a little dust. I like that." The house successfully reflects the character of its occupant, who has, he says, "an untidy mind." You want to object until you remember that Gomes is an avid reader of mysteries, and his favorite detectives are not the tidy-minded police bent on solving problems, but the untidy minds, such as those of Hercule Poirot and Sherlock Holmes, that embrace a mystery and are illuminated by it. The parallels for the man of God are obvious.

If Sparks House has its doubters and detractors, Gomes does not mind. Pointing to a blackamoor in his bedroom, which he finds "quite vibrant and marvelous," he remarks: "Few would dare to have one nowadays. But I do, and who could possibly gainsay me." Who indeed?



Cambridge is known for remarkable stairwells, and this one, flooded with light from its dome, is among the finest. The linen cupboard is an 1820s piece from New England. Engravings of English clerics line the stairwell. Sources, see back of book.



Christmas Past

We rummage through our attic and turn up seven decades of holiday memories



1933

∧ A NEW PERSPECTIVE

Not long after the magazine began using photographs on its covers, the team of Anton Bruehl and Fernand Bourges orchestrated this masterful shot of a living room that is every bit as up-to-date as their photo technique. Dubbed "lens-and-light geniuses," Bruehl and Bourges obviously thought Christmas could benefit from their modernizing touch.

CHRISTMAS MAY COME only once a year, but for magazine editors who must annually ring new changes on Yuletide cheer, that is often enough. A look at issues for Decembers past shows the editors of *House & Garden* energetically celebrating the holidays with all the ingenuity at their command. Sometimes innocent, sometimes world-weary, occasionally goofy or hip or hard-edged, these Christmas issues allow us to look at fashions in decorating and design, and beyond that we can also catch a fleeting glimpse of the way the spirit of an age is sometimes crystallized in its celebrations.





1938

< FUTURE PERFECT

No decade was more self-consciously modern than the thirties—thus this Art Deco tree inspired by technology. And yet the editors knew enough to hedge their bets; the accompanying article glorifies an old-fashioned holiday with a "real Christmas tree" trimmed with strings of holly berries, festoons of popcorn, and gingerbread Santa Clauses.



1939

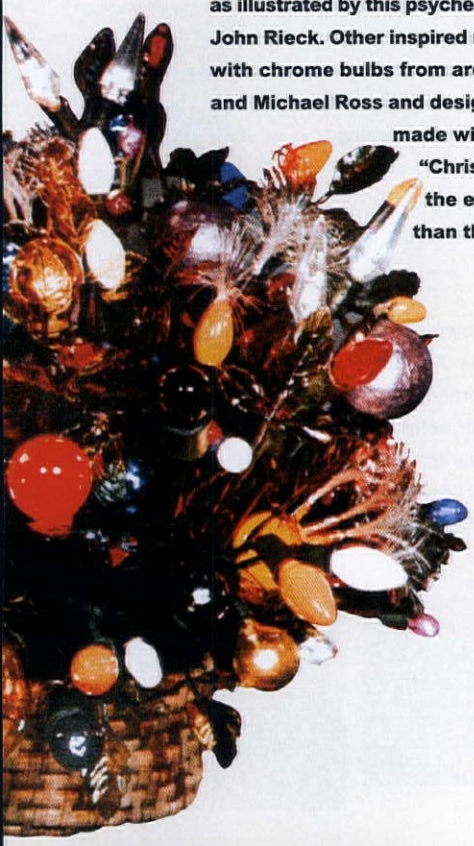
^ TRUTH IN PACKAGING

The candy-coated cover was slightly misleading: "Bi-Sexual Wrapping" ("There's one thing women can't do to perfection—tie a knot. This is a man's job") and "Christmas in New Mexico" ("a colorful mosaic—half-Christian, half-pagan") were among the unconventional approaches to the holiday in this issue.

1970

v SIXTIES GOING ON 70s

The rock-and-roll light show meets the holiday spirit in this effort to brighten the season with a shot of hipness. When *House & Garden* asked nine designers, architects, and artists for their decorating ideas, their grasp often exceeded their reach, as illustrated by this psychedelic bouquet from interior decorator John Rieck. Other inspired misses: A muffin-tin tree threaded with chrome bulbs from architects Hardy, Holzman, Pfeiffer; and Michael Ross and designer John Saladino's electric wreath made with strings of miniature lights. "Christmas decorations this year," wrote the editors, "may be no farther away than the nearest hardware store."





1967

< GOING TO CAMP

"Fantasies in crystal and light, H&G's decorations have all the look of loot from the Snow Queen's palace," the editors crowed about this confection of pipe cleaners, plastic pendants, and silver balls. "They are also beautiful hoaxes: they are made of basic bits of glitter you can buy practically anywhere."



1936

^ SEASON'S REFLECTIONS

With another striking Bruehl and Bourges cover, *House & Garden* "puts on its Christmas thinking cap and shows five ways of decorating your house without using conventional mistletoe or holly." Among the suggestions for making it new: Setting up a crèche in the fireplace, tacking blue cellophane dotted with silver stars in a window, and hanging a swag of pineapples and leaves over a mantel.



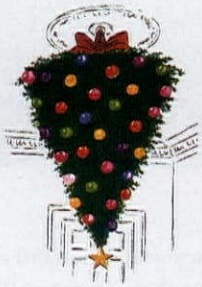


1965

> VISIONS OF CANDY CANES



"Candy, the delight of all ages, is the theme for a dinner at Mr. and Mrs. Renny B. Saltzman's," the editors cooed about this red-and-white fantasy created by one of New York's foremost decorators. Suggesting ways to "give tradition a new sparkle," the editors explained how to build a centerpiece from "nothing more esoteric than a peck of candy canes, some lollipops, and an armature" and listed the menu from the Saltzman fête, which included a rice ring filled with mushrooms, broiled apricots stuffed with red-currant jelly, and vanilla soufflé with peppermint sauce.



1941

OVER OUR HEADS

< "Use a light touch with the holiday greens," *House & Garden* advised. The lighter the better, from the looks of these gravity-defying ideas, which range from a plan for "an upside-down tree to save space in a small apartment," the goofy suggestion of eminent photographer Edward Steichen, to the slightly more plausible: "a novel way to hang mistletoe—put it in a basket hung by red cord from a big red ball attached to the ceiling."

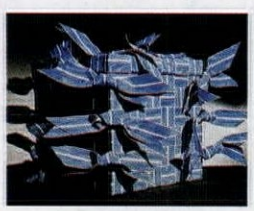


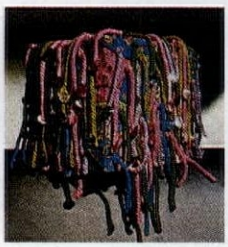
1967

V CUSTOM WRAPPING

The editors asked eleven designers to create a Christmas package and had Horst photograph the results. From left: Peter Max's Lambretta, a present for his wife, adorned with paper flowers and portraits of himself; a paper bag with holly from Gene Moore, then Tiffany & Co.'s display director; a silk-scarf-and-flower confection by Adolfo; a beribboned box from interior designers Stephen Mallory and James Tillis; costume designer Noel Taylor's fantasy of yarn and fabric.









1932

< MODERN TIMES **Eminently collectible today, these lacquer plates and glass trays were definitely quite adventurous sixty-five years ago. The magazine's editors worked extra-hard to justify their use at Christmas: "Here is a new holiday table setting whose decorations, though of the minute in design, color and materials, are nevertheless entirely in keeping with the time-honored sentiment of this glamorous day."**

1927

V CONSPICUOUS ASSUMPTIONS

In the '20s, reveling in Christmas was a moral imperative. "We know, as surely as we know anything, that happiness which comes without effort, without sacrifice, without bother, without disturbing the even tenor of work and living, is rarely worth either the giving or the receiving," the editors intoned. "The Christmas that hasn't caused bills to mount up isn't worth celebrating. If it doesn't leave one tired out, it isn't worth remembering."





1949

^ THE GOLDEN BOUGH

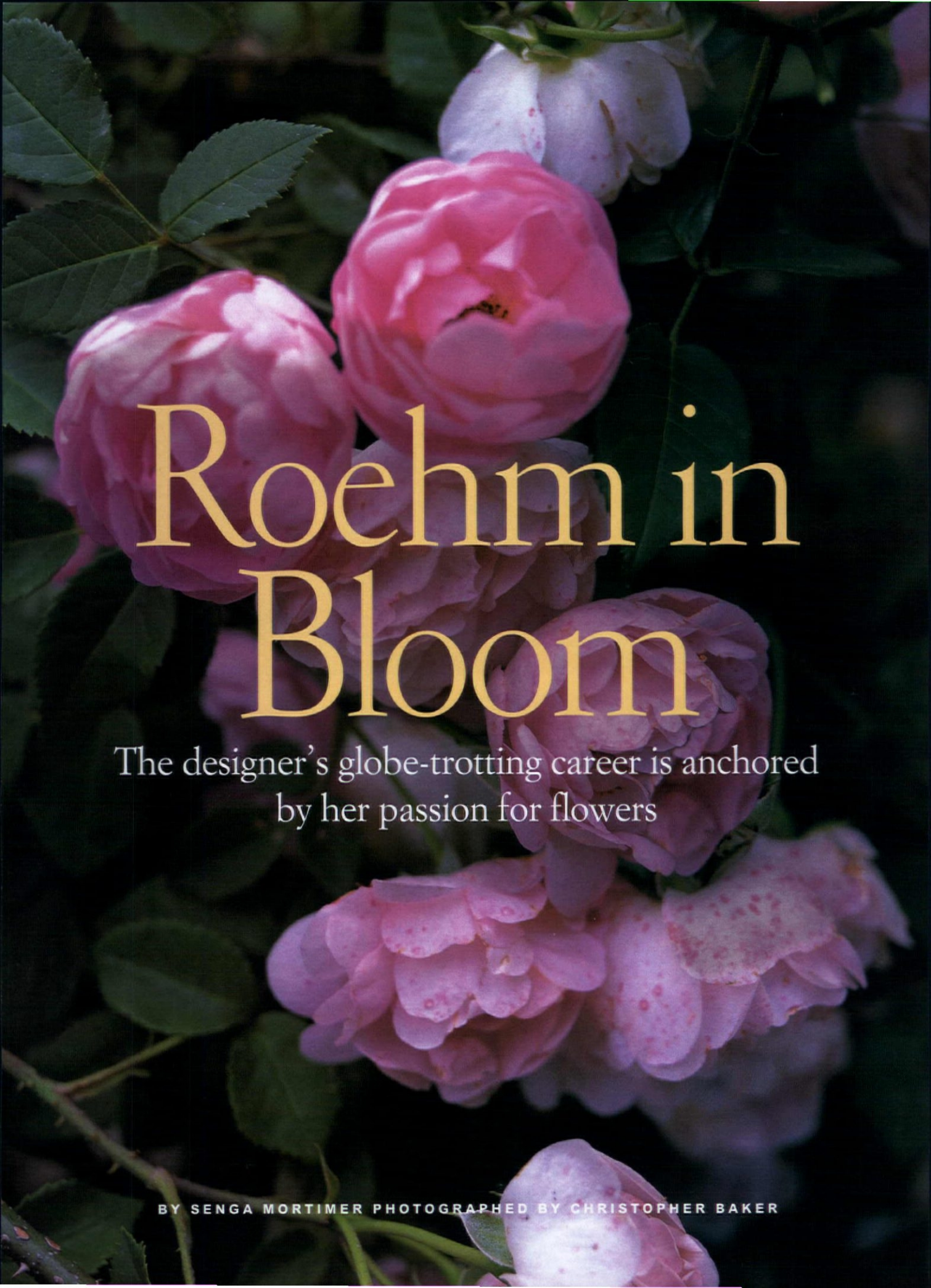
At the dawn of the Cold War, *House & Garden*'s editors shunned xenophobia and preached a gospel of tolerance and hospitality: "Christmas is a process of continuing neighborliness." And yet the more conservative side of the era shows up in their suggestion for this traditional table setting of luxurious sterling-silver flatware and handwoven Irish linen.

WE WANT YOUR IDEAS

Send us your favorite ideas for Christmases present and future. Please address all letters to: Christmases Present & Future, 342 Madison Avenue, New York, NY 10173. Submissions will not be returned. Please do not send original artwork or photos.



Never far from Roehm's side, two of her three terriers, Pookie and Annie, accompany her through towering hemlock hedges as she approaches her perennial borders. The modern shrub rose, opposite page, is a 'Constance Spry' at its peak.



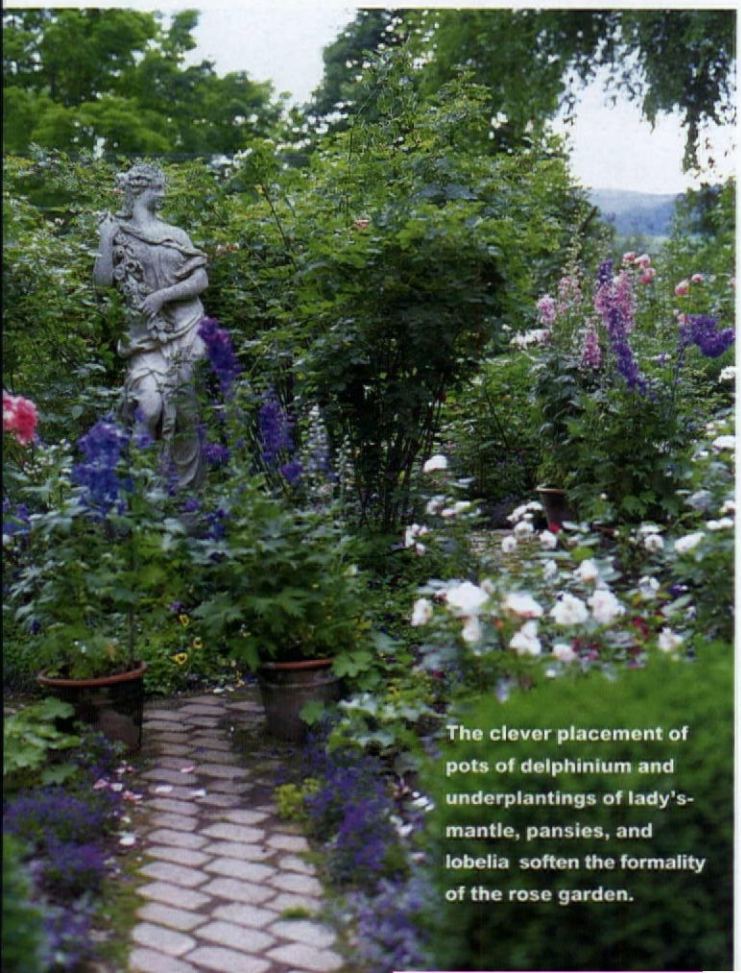
Roehm in Bloom

The designer's globe-trotting career is anchored by her passion for flowers

BY SENGA MORTIMER PHOTOGRAPHED BY CHRISTOPHER BAKER



The formal rose garden, which faces the original entrance, is designed to complement the 18th-century stone house.



The clever placement of pots of delphinium and underplantings of lady's-mantle, pansies, and lobelia soften the formality of the rose garden.

KNOWN FOR HER BOUNDLESS ENERGY and great beauty, Carolyne Roehm, author, couturiere, and accomplished horsewoman, sits astride a pantry stool surrounded by her beloved dogs. She's poking a succession of minuscule boxwood shoots into a small table decoration with the serenity of Saint Agnes and the patience of Job. This burst of domesticity may seem at odds with her dynamic public image, but it represents a fundamental side of her nature and a profound connection to her past.

Carolyne Roehm's career has carried her from the stability of a childhood in rural Missouri to the precarious pinnacle of the fashion industry. Not long after she arrived in New York City from the Midwest, she came to the attention of Oscar de la Renta, who recognized her ability to develop creations of great originality. Although her métier was that of couturiere, Roehm also became an avid student of eighteenth-century style and decoration. She has drawn upon this expertise in her book on the use of flowers in home decoration, *A Passion for Flowers*.

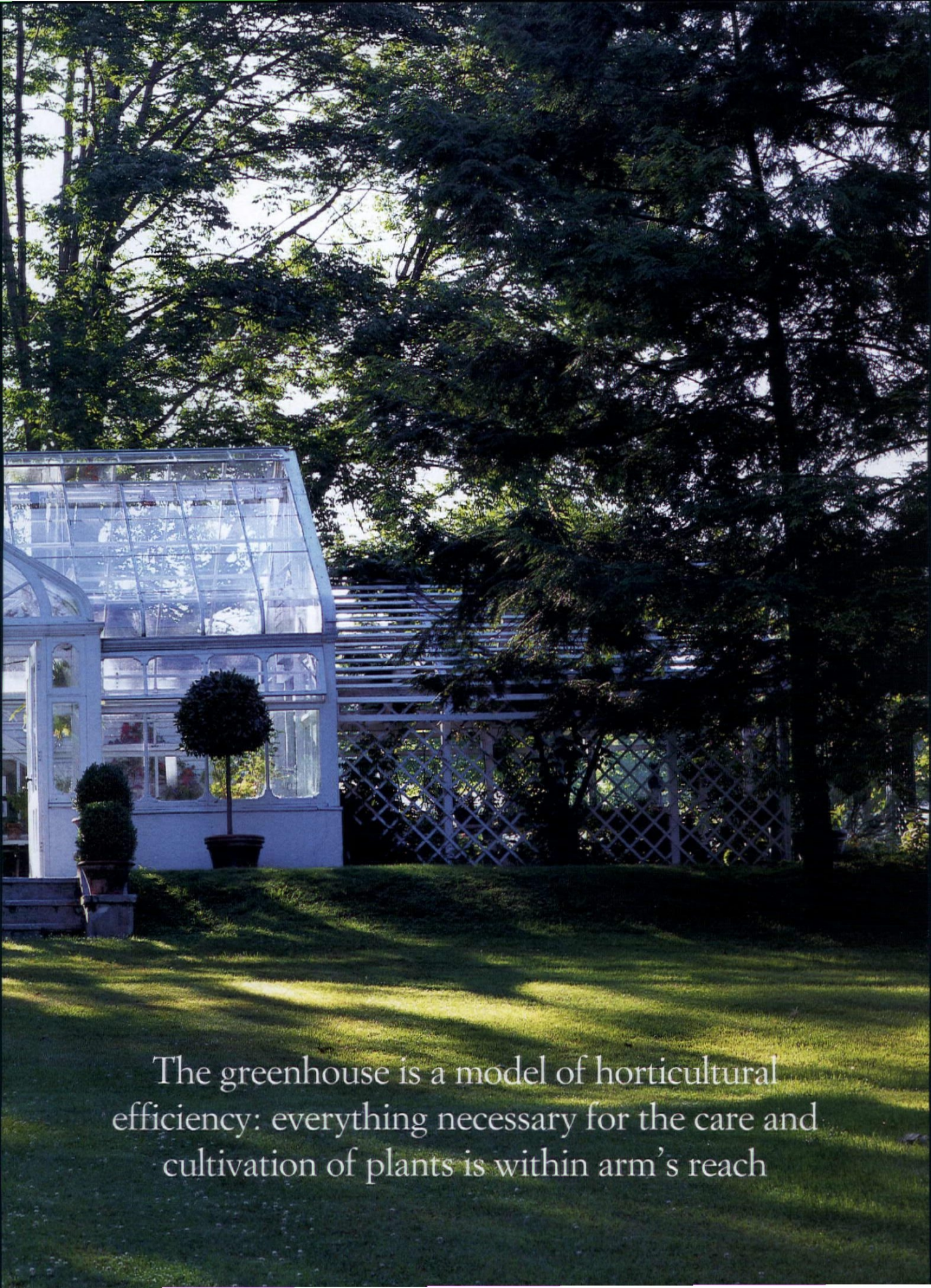
The peripatetic nature of her life as a fashion designer meant that her surroundings were continually changing. The only constants were her work, her dogs, and her love of flowers. From her grandmother's garden in Missouri to the window box of her first apartment in New York to the coiffures of her models at fashion shows on both sides of the Atlantic, flowers have been Roehm's passion. They *(continued, page 126)*



A pair of trellised benches smothered with 'New Dawn' roses makes an inviting entrance through the viburnum hedge to the cutting and vegetable gardens.



The simple but beautiful greenhouse at Weatherstone is original to the property. Roehm added the trellised wings on which she grows her favorite clematis and roses.



The greenhouse is a model of horticultural efficiency: everything necessary for the care and cultivation of plants is within arm's reach



Masses of annual opium poppies are grown in the cutting garden for use in the house. This flowering peony variety, with its frilly, pink blossoms, is a beauty.

The garden's subtle color combinations are the result of careful chromatic analysis by Roehm and many years of trial and error



The gray-green piers at the corners of Roehm's newest garden add dimension and support her climbing plants.

Roehm Garden

A WARBLER'S-EYE VIEW

6 Acres

1. Garden Office
2. Herb Garden
3. Greenhouse
4. Viburnum Hedge
5. Beech Tree
6. Perennial Garden
7. Hemlock Hedge
8. Birch Tree
   Prayer Garden
9. Swimming Pool
10. Ash Tree
11. White Garden
12. Lilacs
13. Vegetable Garden
14. Roses
15. Cutting Garden
16. Covered Bench

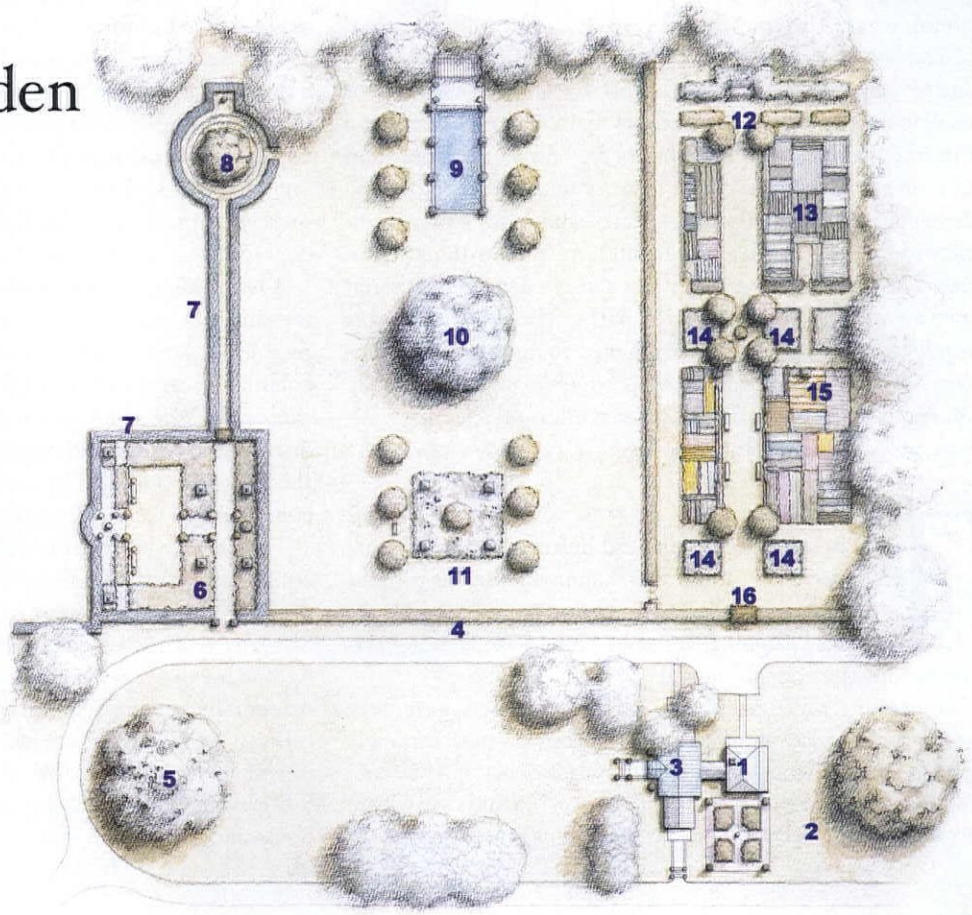


ILLUSTRATION BY PERRY GUILLOT



The plants in the cutting garden provide flowers and vegetables for the house from spring until the first frost.

are now center stage at Weatherstone, her Connecticut house, where she can, at last, give them her full attention.

The house, a square fieldstone structure built between 1757 and 1775 by a descendant of Cotton Mather, retains much of its original character, although its main entrance is now on the side. Roehm has filled the former carriage turnaround with an enchanting garden of roses. 'Paul Neyron,' 'Contessa de Segur,' 'Othello,' 'Bonica,' 'Peace,' and many others mingle with pots of pale delphinium underplanted with blue pansies. The beds are bound by boxwood borders and gathered into a concentric plan by brick paths. The box is left a bit woolly and the rose stalks are allowed to ramble, so the garden has that enviable look of permanence that normally comes to old gardens but disappears all too frequently with overzealous clipping and pruning.

THE GIGANTIC MAPLES, pines, and copper beeches, some planted before the Revolution, dwarf the house and shelter the various gardens planted on the lower portion of an open hillside. The magnificent stables built by Jaquelin Robertson occupy the crest of the hill.

A spanking-white greenhouse with potting shed sits under a grove of white pines at the center of the sloping sward. Its simple saltbox shape is a model of horticultural efficiency: all the facilities necessary for the care and cultivation of plants are within arm's reach. A glance at the racks of seedlings and the stacks of pots indicates that this is the center of a busy gardening enterprise—not a conservatory for showing off pampered specimens.

Three enclosed gardens lie beyond the greenhouse, behind a twenty-foot-high viburnum hedge. A pair of benches joined by an arbor of 'New Dawn' roses flanks the entrance to the combination cutting and vegetable garden, where species are segregated in separate plots joined by grass paths. A narrow passage through the hedge brings you into a smaller enclosure containing a single square of white flowers and herbs.

A broad alley of lawn divides the deep perennial borders in the third enclosure. It is in this garden that Carolyne Roehm reveals her talent for subtle color combinations. Coralbells, columbine, astilbe, and monkshood are planted on the west side, under the shade of the hedges. Foxglove, delphinium, dianthus, scabiosas, and poppies, which need full sunlight, fill the opposite border. The overall mastery of scale and plant combinations is humbling for the ordinary gardener.

The delicate balance of pinks in the rose garden, the subtle combinations of pale flowers in the white garden, and the orchestration of the perennial beds are neither accidental nor instinctive. They are the result of careful chromatic analysis by Roehm and years of trial and error. Her recent book gives readers the benefit of all this experience. She has joined ravishing photographs to a readable text explaining the mechanics of color combinations and the properties of cut flowers. The book is as beautiful and inviting to readers as her house and gardens are to her guests.

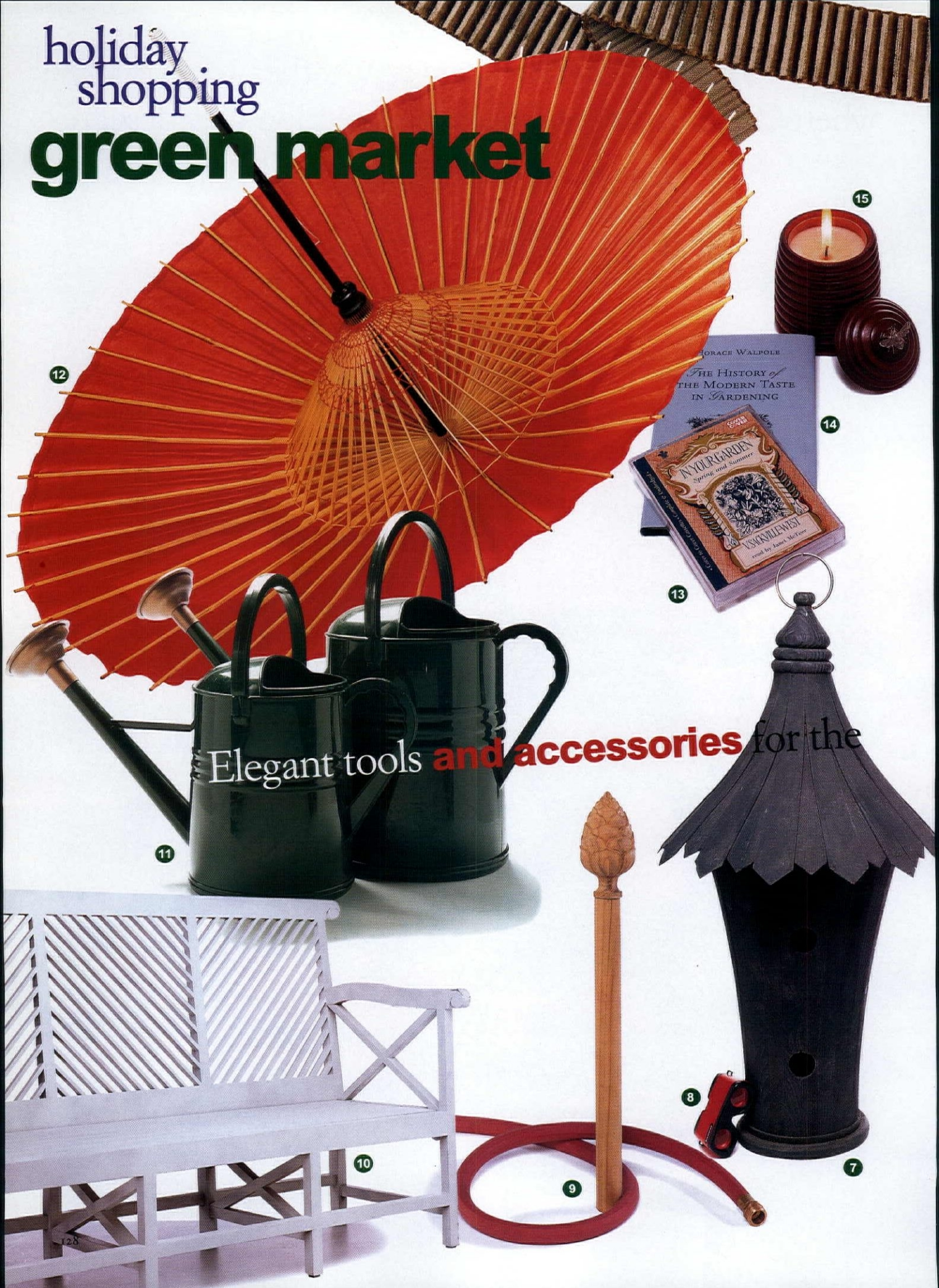
Flowers are center stage at Weatherstone, where Roehm can give them the attention they deserve



Carolyne Roehm, shown here in her breakfast room, has distilled her pleasure and expertise in making floral arrangements into a new book on the subject.

holiday shopping

green market



Elegant tools **and accessories** for the



gardener **with a passion** for flowers

1. STONE BALLS $90 to $220, Lexington Gardens, NYC. 212-861-4390.

2. BELL JARS In glass, $40 to $70, from Period Designs, Yorktown, VA. 757-886-9482.

3. WILLOW SHOPPING CART $170 to $185, from Coco Co., Chicago, IL. 312-915-0043.

4. GARDEN TOOLS Lady Gardener's V-Hoe; long-handled floral shovel; four-prong welded cultivator; and level rake; $18 each, from Union Tools. 800-888-4196. Children's gardening set, $45, William Wayne and Company, NYC. 800-318-3435.

5. WIRE TOPIARY OBELISK $430, from Lexington Gardens.

6. CACHEPOTS $70 to $75, from the Carolyne Roehm Home Collection. 888-CAROLYNE.

7. DUPLEX BIRDHOUSE In pine, $325, Treillage, NYC. 212-535-2288.

8. BINOCULARS In plastic, $5.50, TASCO for Ad Hoc Softwares, NYC. 212-925-2652.

9. TEAK HOSE GUIDE $75, from Treillage.

10. ALMODINGTON BENCH In teak, $4,500, or mahogany (painted white by *House & Garden*), $3,600, from Munder Skiles, NYC. 212-717-0150.

11. WATERING CANS From England, $30 to $45, from Lexington Gardens.

12. RED UMBRELLA From Japan, $48, from Felissimo, NYC. 800-565-6785.

13. GARDEN AUDIOTAPE Janet McTeer reads from Vita Sackville-West's *In Your Garden: Spring and Summer,* $15, Treillage.

14. GARDEN READING Horace Walpole's *The History of the Modern Taste in Gardening,* $17, from Ursus Books and Prints, NYC. 212-772-8787.

15. BEEHIVE CANDLE In beeswax, $22, William Wayne and Company.

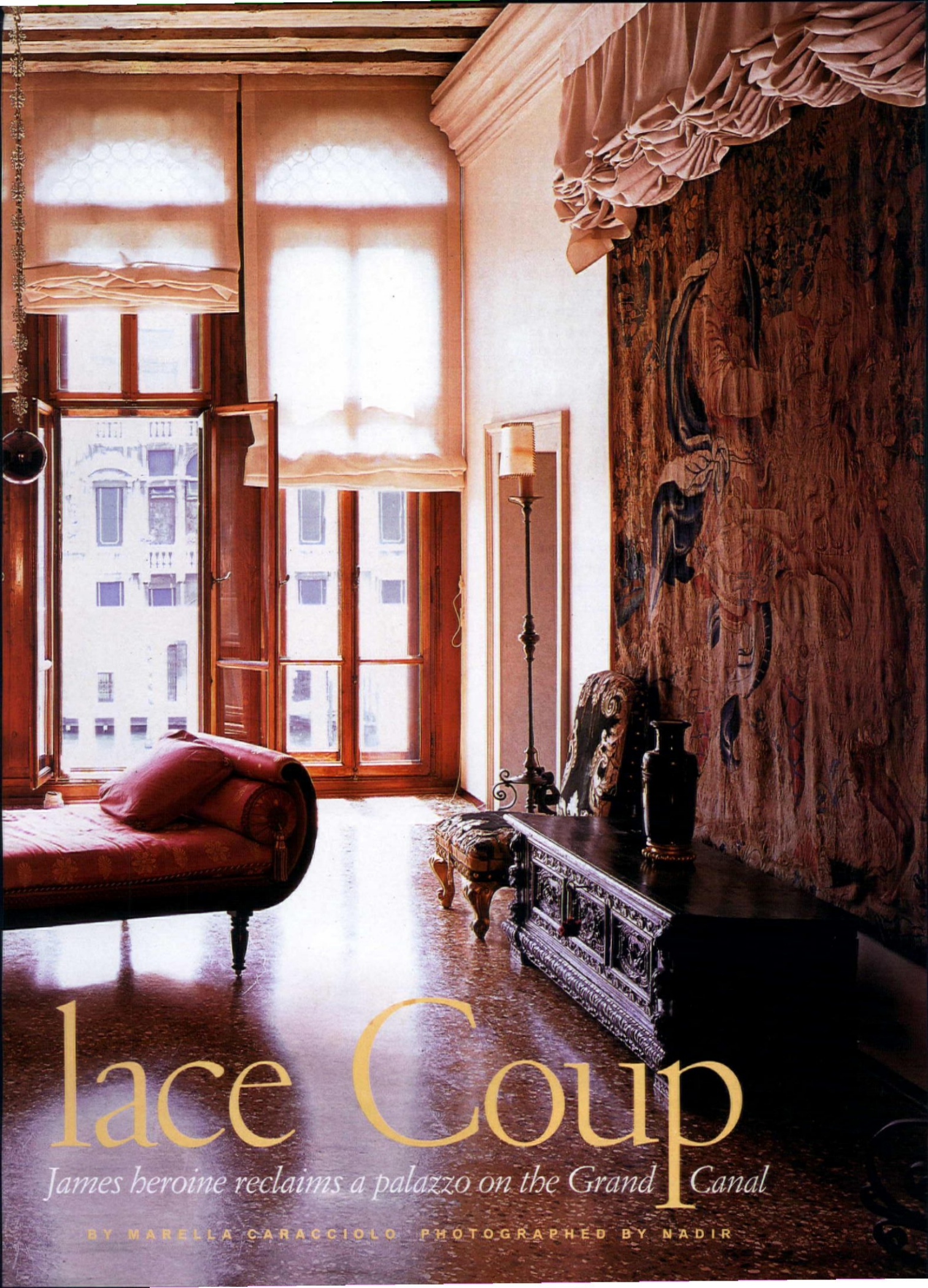
PHOTOGRAPHS BY NORMAN. BENCH BY DAVIES + STARR. RIBBON BY MONICA STEVENSON. PRODUCED BY JOAN POPE AND SENGA MORTIMER.



The owner wanted the hall, which overlooks both the Grand Canal and a garden, to have the feeling of a ballroom, so she kept it quite bare. An Italian Empire chaise longue is upholstered in original silk. The tapestries are Flemish; the two 18th-century candelabras are wrought iron.

Venetian Pa

An American woman with the intrepid nature of a Henry



lace Coup

James heroine reclaims a palazzo on the Grand Canal

BY MARELLA CARACCIOLO PHOTOGRAPHED BY NADIR

VENICE. The Grand Canal on a misty December afternoon. A chance encounter and it's love at first sight—not just a fleeting passion but a rare, overwhelming experience. This is the stuff romance is made of. Except that in this love story, destiny has brought together not two lovers but an attractive American woman and a lovely old palazzo.

The American lady, whom we shall call Mrs. X (she prefers to remain anonymous), smiles when she recalls the encounter that changed her life. During a holiday several years ago, a friend convinced her to visit a palace that had been for sale for some time. "I had been coming to Venice for years," Mrs. X says, "but it never occurred to me to spend more than a few days at a time here." She went to see the palace for the fun of it: "It was one of those opalescent days when the city is pervaded by a strange thickness—not fog, but a kind of mist that covers everything as if it were a veil."

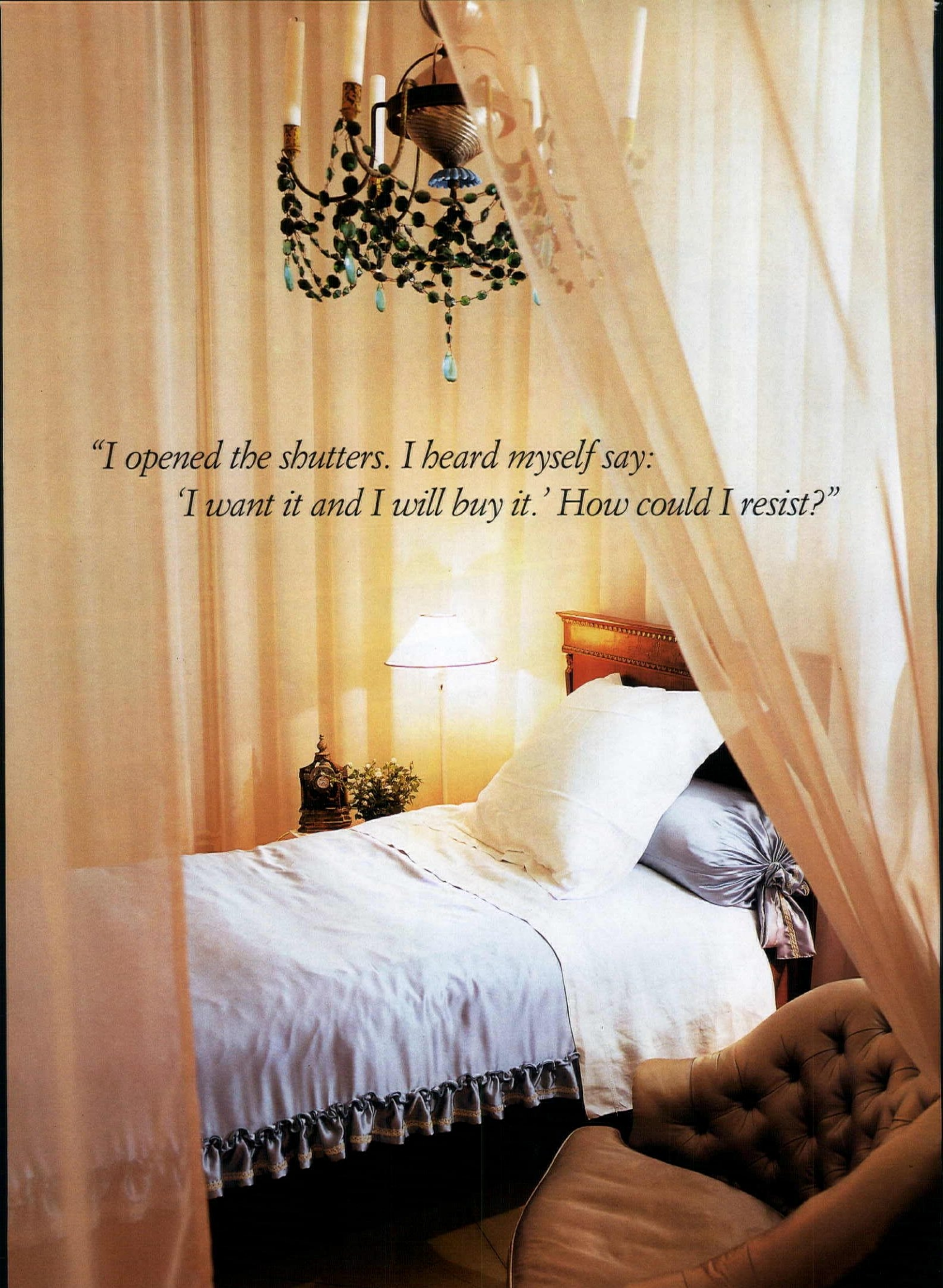
She climbed the marble staircase and entered through a large wooden door. Inside, the air was filled with dust and dampness. "I rushed to the windows and opened the shutters. As the light streamed in





The living room/library, opposite page, is deliberately theatrical and vaguely rococo. Chandeliers are from a private Venetian theater. A French 18th-century purple velvet armchair is by Jean-Baptiste Tilliard; the carpet is Khotan. Porcelain Chinese Foo dogs sit on top of the bookcases. An etched glass mirror, flanked by plaster busts, above, hangs over a console and Italian candlesticks.





"I opened the shutters. I heard myself say:
'I want it and I will buy it.' How could I resist?"

I heard myself say: 'I want it and I will buy it.' How could I resist? This was my last *coup de foudre.*"

The object of Mrs. X's impulsive love is indeed difficult to resist. The deep-red facade, with its delicately ornate windows and balconies, has a touch of the Orient about it. Built in the sixteenth century, the palazzo was bought and enlarged in the middle of the eighteenth by a wealthy family of silk traders, who were probably of Persian descent.

WHEN MRS. X ACQUIRED it, the *piano nobile* (the grand second floor) had lost much of its original charm. The walls had been whitewashed and the spacious interior cut into smaller rooms. The frescoes had even been covered with orange paint. Except for the facade and the views, little justified Mrs. X's decision to buy. "One of my sons came to see it and thought I had gone out of my mind. In desperation, I took a razor and started scratching a wall till I found a bit of pink-and-gold fresco: at that point I knew it was all going to be worthwhile." As the restoration progressed, stenciled decorations on walls and ceilings reappeared, as did frescoes and terrazzo floors. When some walls were demolished, beautiful structural details, including three tall arches in a bedroom, were revealed.

If romance is the leitmotif of this palace, the dramatic decorations pay tribute to it. Bedrooms and living rooms are spacious and breezy, with plenty of places to read or sleep or from which to contemplate the view. There is nothing prosaic or domestic about this place. The kitchen, which in many Italian houses occupies a place of honor, is tucked away in a corner.

The interior's style reflects Mrs. X's eye for good furniture. "There is no difference," she asserts, "between fine arts and decorative arts. When I look at a beautiful chair it can give me a thump in the heart just as a good painting does." She bought most of the pieces—a mixture of eighteenth century and Empire—at auction around the world, and others, such as a sixteenth-century Aubusson tapestry, "for nothing" in bric-a-brac shops. A collection of beautiful Chinese porcelain gives an aura of unostentatious grandeur to the interiors. "That," says Mrs. X, pointing to a lovely bowl embellished with butterflies, "belonged to the last empress of China."

Everything else is pure drama: chandeliers are relics from torn-down theaters; two large busts that flank an eighteenth-century Venetian mirror in the dining room come from a garden theater. Here and there, draped curtains, veils, and ancient pieces of embroidered fabrics contribute to the stagelike effect. But on this stage, it seems, the romantic and the picturesque are part of everyday life. And why not? Anything seems possible in a place where you can lie for hours on a velvet divan, eating peanuts from the empress's bowl, listening to the gondoliers' murmurs along the Grand Canal.





The palace is filled with romantic 18th-century frescoes, like the pastoral scene in the bedroom, top. When the owner bought the palace, the frescoes were hidden under orange paint. She discovered them, restored them, and wanted them to dominate the bedrooms. The bed is covered in antique embroidered cotton and rests on a Ziegler rug. The tapestry hanging over the twin canopy beds, above, is an 18th-century Aubusson Verdure. During remodeling, the owner also uncovered the terrazzo floor and wonderful architectural details like the bedroom's arches. The chandelier in another bedroom, opposite page, like all the palace's chandeliers, is from a private Venetian theater.

holiday shopping

isn't it romantic?

Give like a merchant



1. FORTUNY FABRICS In cotton, Edera and deMedici (reflected in mirror). To the trade.

2. HAND-PAINTED SCREEN $2,900, from Decorative Crafts, Inc. 800-431-4455.

3. VENETIAN MIRROR Hand-etched glass, $1,600, from Decorative Crafts.

4. GENTLEMEN'S ACCESSORY BOX Gold-embossed leather, $225, Chambers. 800-334-9790.

5. VICTORIAN MARBLES $44 to $60, House of Marbles. 800-356-2725.

6. MOROCCAN VOTIVES $10 each, Horchow Collection. 800-456-7000.

7. PAISLEY SLIPPERS In cotton, $350, Etro, NYC. 212-317-9096.

8. GOLD-LEAF TRAYS $27 to $51, Cose Nuove, Edina, MN.

9. PANEFORTE NERO $12.95, Dean & DeLuca. 800-999-0306.

10. JACOPO POLI GRAPPA $62 to $69, The Wine Specialist. 800-832-0704.

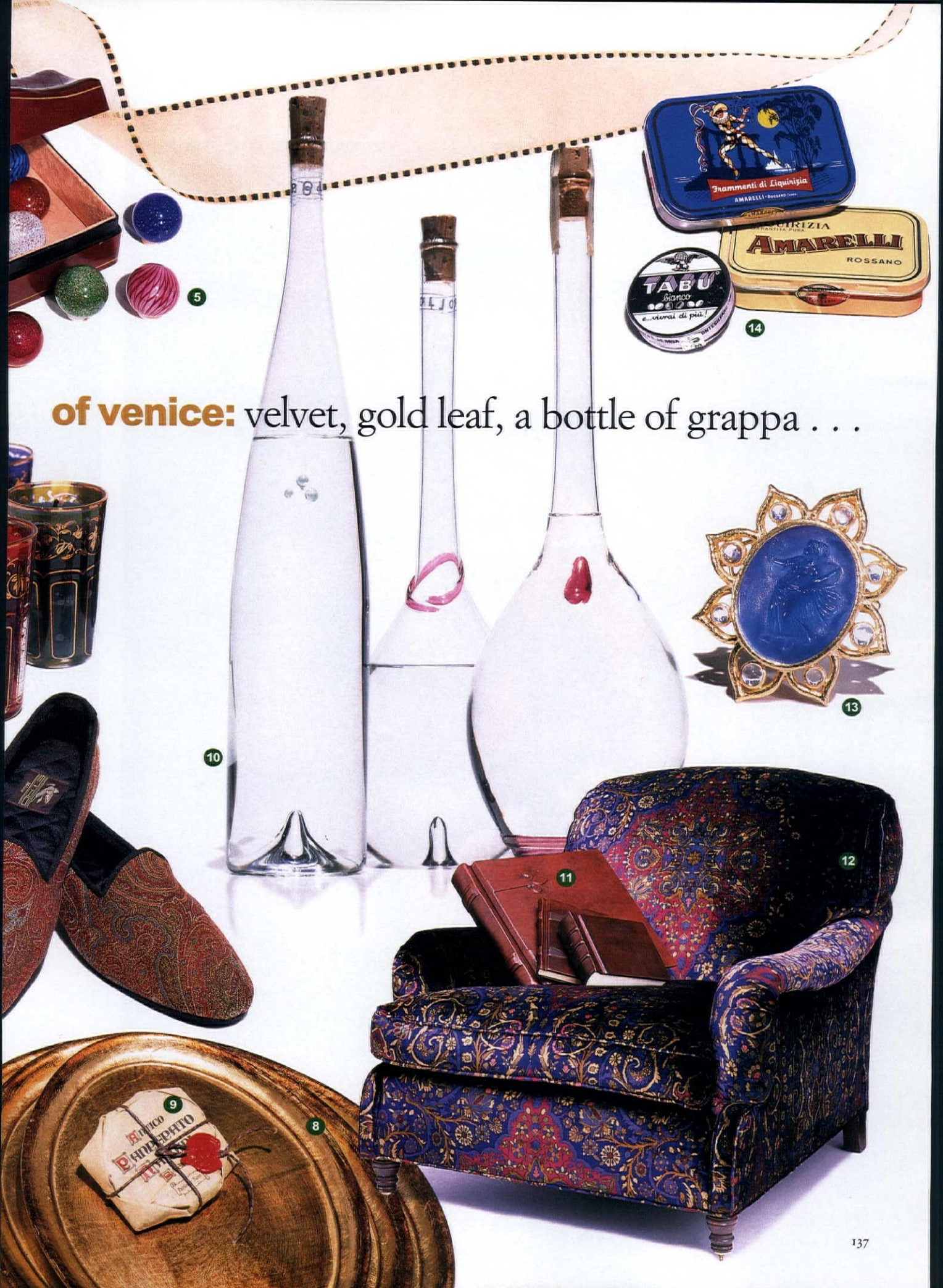
11. LEATHER BOOKS $100 to $440, Daisy Arts, LA. 310-396-8463.

12. WINSLOW CHAIR $6,090, from the Ralph Lauren Home Collection, NYC. 212-606-2100.

13. BROOCH $3,050, Elizabeth Locke Jewels at Peipers + Kojen. 212-744-7878.

14. LICORICE $3.95 a tin, Dean & DeLuca.

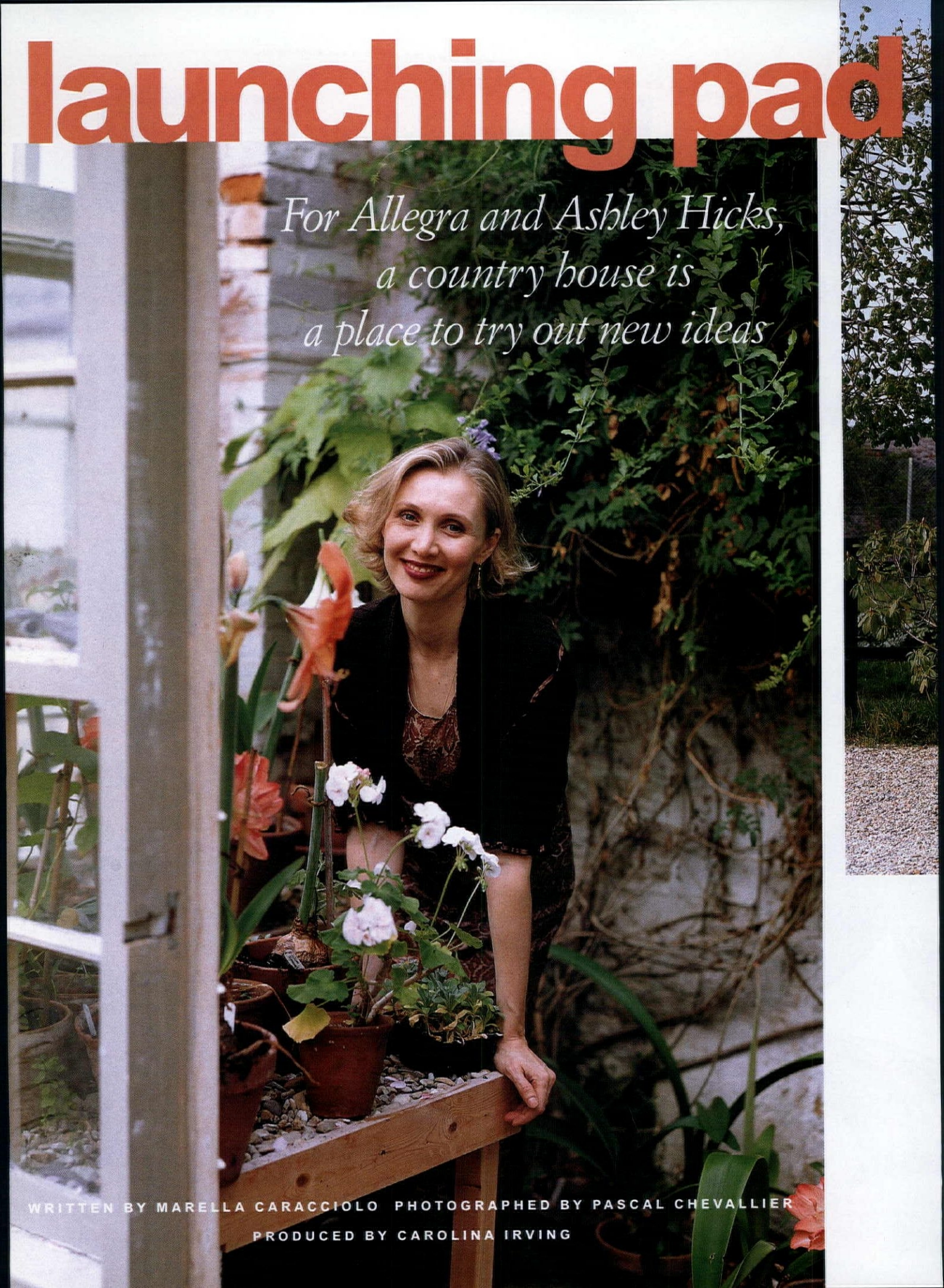
PHOTOGRAPHS BY DAVIES + STARR. RIBBON: MONICA STEVENSON. PRODUCED BY JOAN POPE. STYLED BY JAMES MATTHEWS



of venice: velvet, gold leaf, a bottle of grappa . . .

launching pad

For Allegra and Ashley Hicks, a country house is a place to try out new ideas



WRITTEN BY MARELLA CARACCIOLO PHOTOGRAPHED BY PASCAL CHEVALLIER
PRODUCED BY CAROLINA IRVING



The fanciful wooden grotto glimpsed through the entrance-way to her father-in-law's Oxfordshire estate is entirely in keeping with the improvisations Allegra Hicks, opposite page, has made on the traditional English country home.

WHEN ASHLEY AND ALLEGRA HICKS began converting the grand old carriage house on Ashley's family's property in Oxfordshire, England, into a weekend home, they knew what they didn't want. "Creating a perfectly beautiful country house was never the point," Ashley says. What they did want was something colorful, uncluttered, and cheap. As it turned out, the carriage house soon became a laboratory in which the architect and the designer could try out new ideas without worrying about deadlines or mistakes.

The most striking thing about this exquisite cottage situated in this most English of landscapes is how un-English it is. The bold colors of the interiors, the open spaces, and the mixture of ethnic elements, antiques, and contemporary objects do not resemble traditional country decorating. The exotic feel is partly due to Allegra's influence. Born and raised in Turin, Italy, she spent several years working as a trompe l'œil artist before she began designing furniture, rugs, and, more recently, fabrics. Her Mediterranean sense of color and her elegant designs appear in the cottage's curtains, rugs, and upholstered furniture. They are, Ashley explains, prototypes for Allegra's latest collection.

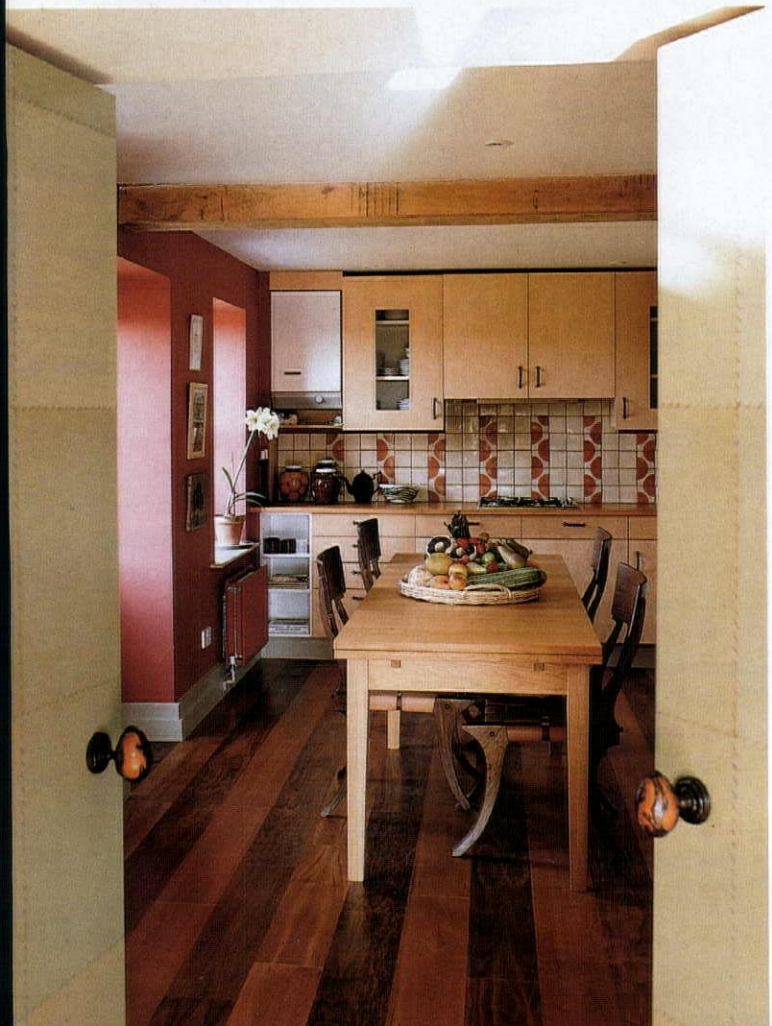
In a similar way, Ashley, though English to the bone, has never completely identified with traditional English style. As an adolescent with a somewhat gloomy turn of mind, he transformed his bedroom in his parents' elegant country home into a black shrine. "Everything was black: carpet, walls, upholstery, sheets... no color was allowed, not even gray," he recalls. Although still a rather uncompromising fellow, especially when it comes to his work as an architect, Ashley has reconciled himself to the brighter side of things and has started to design furniture as well as

Ashley Hicks's **choice of**





Despite its highly distinctive look, the Hickses' style blends effortlessly with the work of others. The wall hanging in the living room, above and opposite page, is an Egyptian piece made in the 1920s. The lamp in front of it is from Jantar Mantar in London. The striped pillow is by Percheron London.



green for the living-room walls has **raised many eyebrows**



The sofa fabric is from Allegra Hicks Designs. Under the glass top of the coffee table is Ashley Hicks's photograph of the Jaipur observatory in India. The rug is by Ashley Hicks, the square painting above the door by Allegra Hicks. The Baby Fat chair in steel with woven-rush seat is by Tom Dixon, London. In the kitchen, opposite page, the walls are painted a flat dark terra-cotta. The tiles are by Elon. The floors are made of walnut and cherrywood, while the cabinets are birch plywood.

"Compared to **other houses** we did together, this was



In another view of the living room, this page, Ashley Hicks's fall-front desk finds the perfect companion in the Klismos chair from Jantar Mantar. The Tree of Life curtains are by Allegra Hicks Designs. The Jain astrological chart hanging above the TV cabinet, opposite page, is from Jaisalmer, India.

easy. . . . We just did whatever **we felt like**"—ALLEGRA HICKS



a collection of jewelry, which will be made in India. But he still has not given in to traditional British style. The green he chose for the living room, for instance, has raised eyebrows among those who deem it a definite no-no for the traditional country home. (They reason that there is enough green outdoors.)

ANOTHER PROFOUNDLY UN-ENGLISH feature of the Hickses' work is their references to personal experience in their decorative motifs. A few examples of this confessional approach can be found in their much-photographed London home. The wallpaper in the entrance hall and stairway has their two initials intertwined around the date 1992—the year they bought the house. In the library, an anagram of love from Ashley to Allegra is inscribed in wood. Although the interiors of their country cottage are less self-conscious, the rooms still exude a sense of the couple's participation in each other's work. "Compared to other houses we did together, in which every color and the placement of every piece of furniture was the result of exhausting discussions, this was an easy task," says Allegra. "For once, we weren't out to prove anything and we weren't afraid to make mistakes. We just went ahead and did whatever we felt like."

Doing whatever you feel like is, in the Hickses' case, surprisingly hard work. Take the living-room walls. It was Ashley's idea to create the effect of a patchwork of animal skins stitched together. Instead of using real goatskin or deerskin, Ashley, with the help of Mario Penati, a New York–based decorative painter, created a trompe l'œil effect using different polishes for each section. The result is a wonderfully textured surface that brings to mind some of



The interesting mix of contemporary and antique items continues in the bedrooms. In the large guest bedroom, the rug is by Allegra Hicks. The window-shade fabric is by Romeo Gigli. The beds are covered in silk damask by Gainsborough Silk Weaving. The chairs are1890s English, and the plant photographs are from the 1920s.



In the master bedroom, right, the bed frame and side tables are from Jantar Mantar. The rug is by Allegra Hicks. The marble-top table is 1940s Italian. The runner and carpet in the hallway are by Roger Oates.

Jean-Michel Frank's interiors in the thirties. "I hated the idea at first," says Allegra, "but rather than put up a fight I just retreated into my daughter's room, which I painted in her favorite 'pig' pink color. When I finally saw the results in the living room, I was even more enthusiastic than Ashley."

Some elements from the Hickses' life have, however, crept into the furniture and onto the walls. One of Allegra's old shawls, "too thick and prickly to wear," has been artfully nailed onto a pair of cabinets designed by Ashley to contain the TV and stereo. Similarly, the seemingly abstract design on one of the tables is an enlargement of a photograph Ashley took of the Jaipur observatory while in India with his wife. Like these objects, the house combines the owners' vivid imaginations and exotic tastes with hands-on practicality. Most important, it reflects the ripening of this couple's longstanding collaboration.

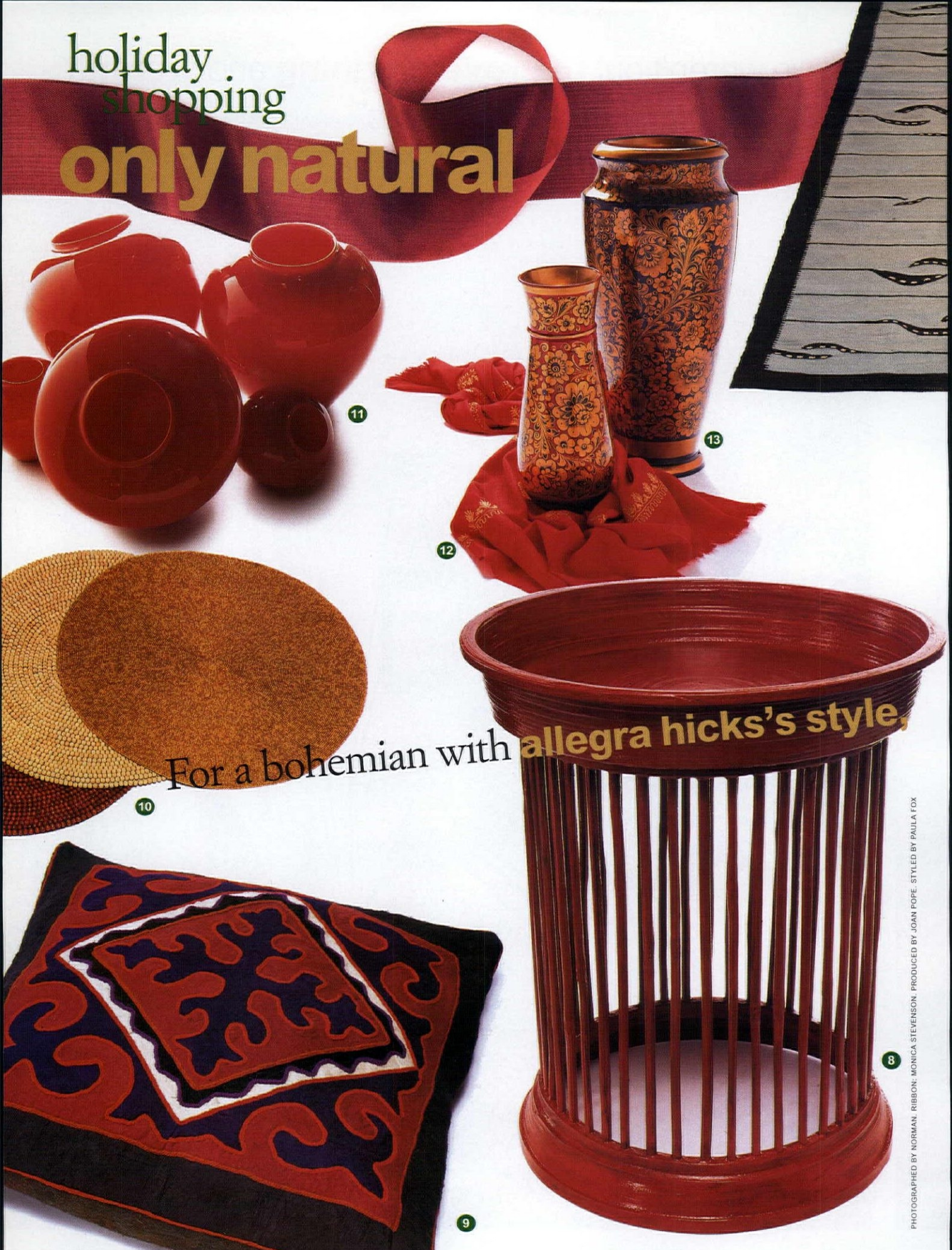
"We weren't out **to prove anything** and **weren't afraid** to make mistakes" —ALLEGRA HICKS



The carpet in the small guest bedroom is by David Hicks. The bed frame is from Jantar Mantar, and the hanging is a 19th-century American bedspread. The chair is by Allegra Hicks, and the tablecloth is by Allegra Hicks Designs.

holiday shopping

only natural



For a bohemian with allegra hicks's style,

PHOTOGRAPHED BY NORMAN. RIBBON: MONICA STEVENSON. PRODUCED BY JOAN POPE. STYLED BY PAULA FOX





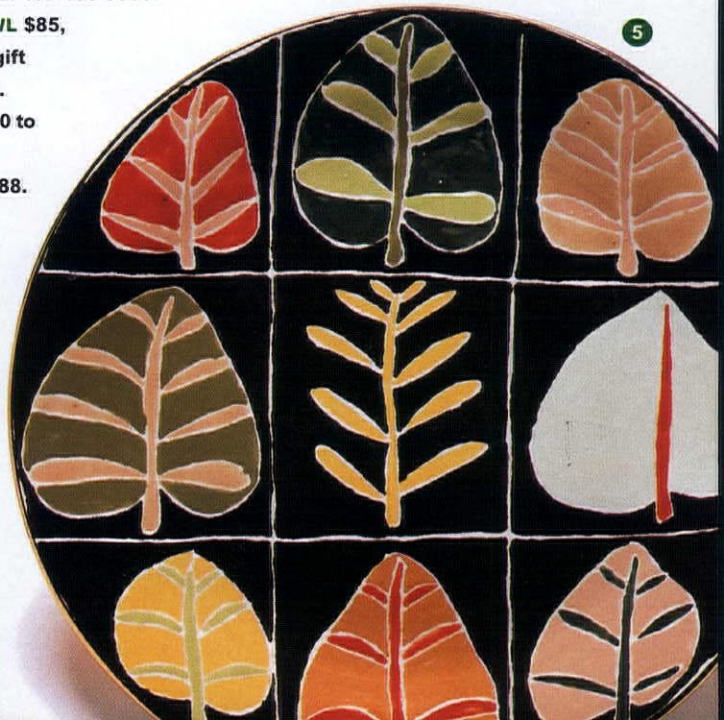


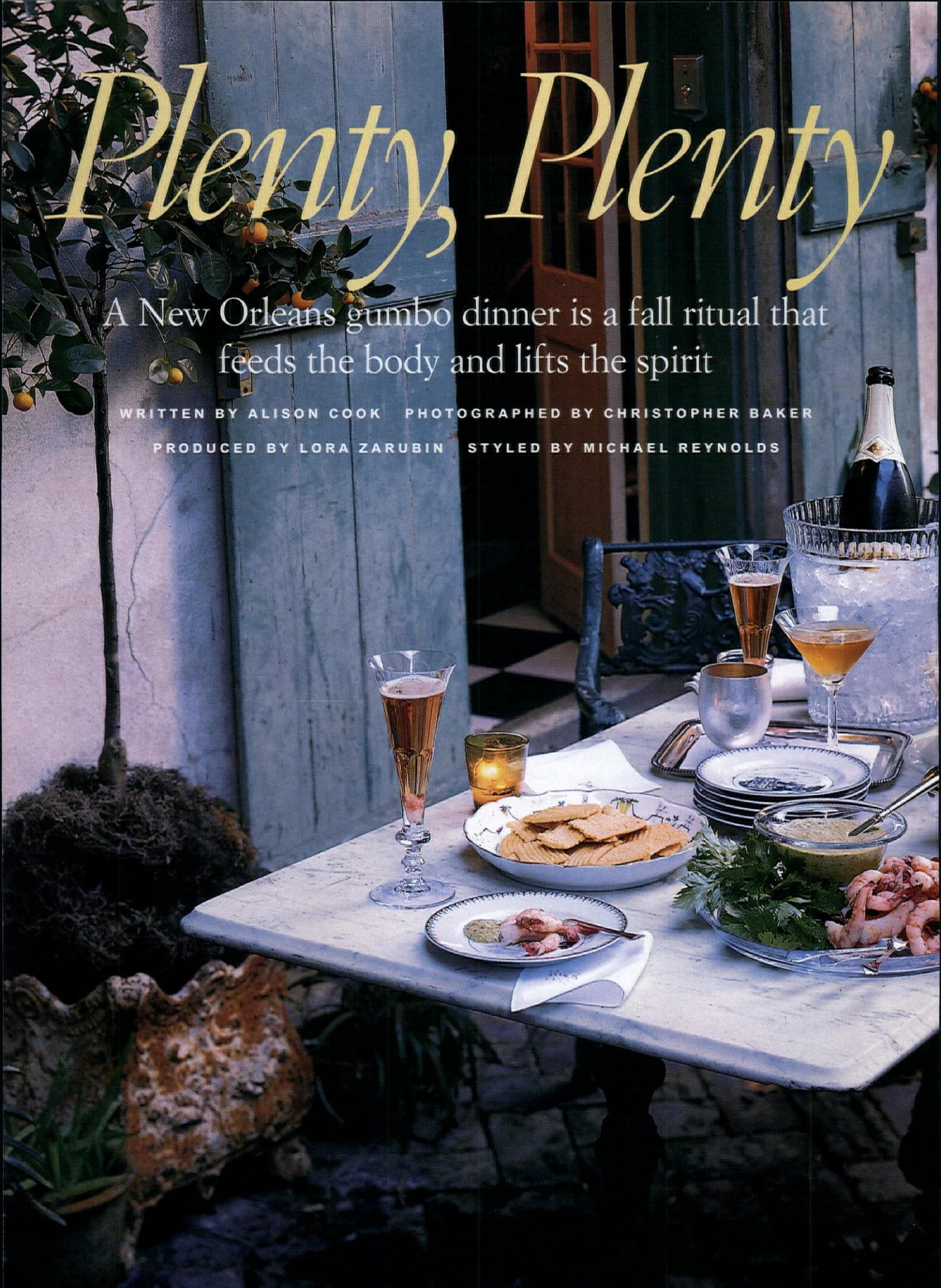
1. COTTON RUGS Designed by Allegra Hicks and handmade in Turkey, $3,600, left, and $5,000, right. From John Rosselli & Associates, to the trade only.
2. CIRCLE LINE BLANKET $185 to $195, Simplii Skandii. 800-929-7226.
3. PITCHER AND POT Columbian blackware pitcher, $144, and pot, $60. From Earth Song, www.Earthcraft.com.
4. OCTAGONAL TUMBLERS By William Gudenrath, $45 each. Bergdorf Goodman. 800-218-4918.

try something with organic patterns—or anything red

5. SUPER PLATE $185, from Gump's. 800-766-7628.
6. WICKER BUTLER'S TRAY By Slammant, $450 with stand, Bergdorf Goodman.
7. CURTAIN-ROD FINIALS In rubber, $2.95 a pair. From IKEA: East Coast, 410-931-8940; West Coast, 818-912-1119.
8. SIDE TABLE Laquered spun bamboo, $475, from Thailand, available at Coconut Company, NYC. 212-539-1940.
9. FELT CUSHION $139, From The Mountain, Chapel Hill, NC. 919-967-1762.
10. BEADED PLACE MATS By Kim Seybert, $42 to $48. Available at Stanley Korshak, Dallas, 214-871-3600; Amen Wardy, 800-228-5987; and Henri Bendel, NYC, 212-247-1100.
11. JAPANESE VASES $27 to $100, Dandelion, San Francisco. 415-436-9500.
12. EMBROIDERED SHAWL $85, Smithsonian Institution gift catalogue. 800-322-0344.
13. RUSSIAN VASES $340 to $1,400, Country Trade Connections. 800-839-0888.







Plenty, Plenty

A New Orleans gumbo dinner is a fall ritual that feeds the body and lifts the spirit

WRITTEN BY ALISON COOK PHOTOGRAPHED BY CHRISTOPHER BAKER

PRODUCED BY LORA ZARUBIN STYLED BY MICHAEL REYNOLDS

Soul



Just as the courtyard is the preamble to Mary Cooper's 19th-century New Orleans house, above, potent Sazeracs, spiced pecans, and a turbocharged shrimp remoulade are the overture to her proper gumbo feast. A crystal Leonora ice bucket from William Yeoward, Buccellati's silver nut bowl and goblet, and plates from Bernardaud hold the bounty. A table by an open window, top right, awaits guests.

By now, the first north winds have swept down over the marshes, cane fields, and webwork of bayous, so of course everyone in southern Louisiana has gumbo on the brain. "Gumbo Time Again!" crows a tall sign outside Don's restaurant in Lafayette, more celebration than announcement.

Massive iron pots are hauled out with many a clang and thud. From Abbeville to New Orleans, guys clean their guns, dreaming of card games and whiskey at the thousands of duck camps. Old ladies with sharp eyes and elbows snatch up the last mature gumbo hens in the market; losers grudgingly make do with younger birds.

"One-and-a-half-million chickens die with the first cold front," one gumbo philosopher reports gleefully. "And that's just south of Interstate 10."

No mere soup could inspire such passion and exertion. But gumbo is not so much a soup as it is a ceremony: labor-intensive and convivial, a hedge against life's chill. At the heart of gumbo ritual is the roux, that temperamental amalgam of oil and flour that must be nursed to just the right shade of brown and a room-filling aroma, and without which there is nothing.

Beyond the roux, all doctrinal bets are off. There are as many gumbo variants as there are cooks and microclimates. "Whatever was at hand, you used," says Marcelle Bienvenu, cookbook author and St. Martinville resident. In the parishes near the Gulf, that means seafood. On the *prairies tremblant,* the quivering, sodden grasslands, you get the water-and-farmland combo of chicken and shrimp. People a few parishes over stick to chicken and sausage, never mixing their genres. Some cleave unto okra and filé, the ground-sassafras powder, as thickeners; others spurn them.

One of gumbo's great beauties is that it is homely and festive at once. It can be the centerpiece of a holiday meal, made ahead

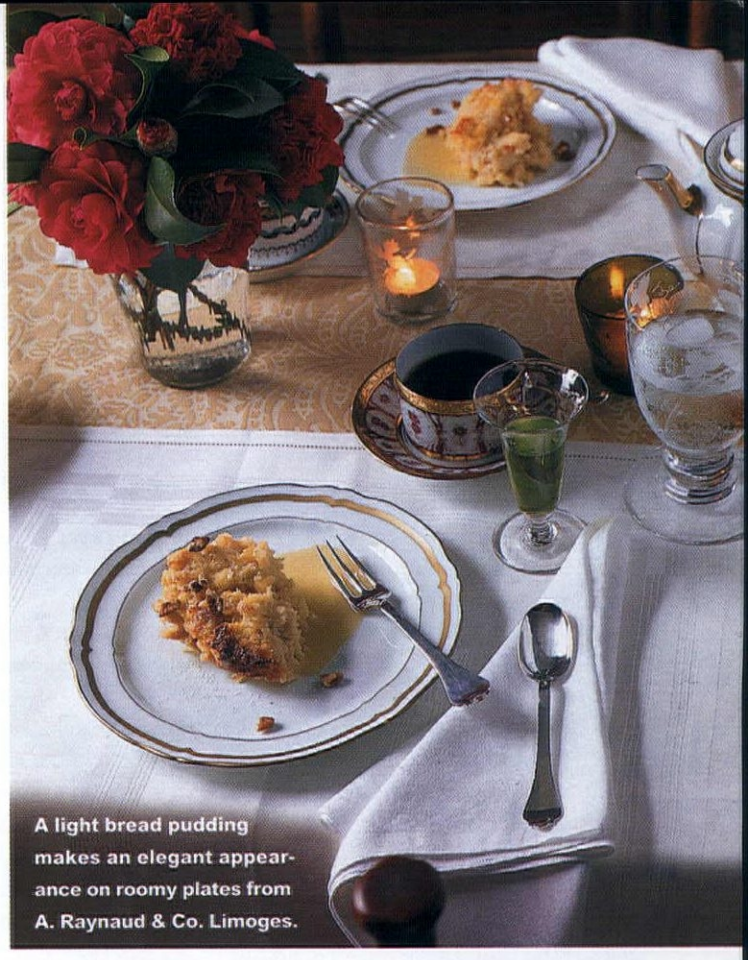
One of gumbo's great beauties is that it is homely and festive at once. It can be the centerpiece of a holiday meal or an informal meal in itself



The hefty trio of gumbo, rice, and potato salad is quite at home in this refined setting. The tablecloth is Fortuny. The bowl for the potato salad is Wedgwood's Fleur Damask and the salad bowl is from William Yeoward.

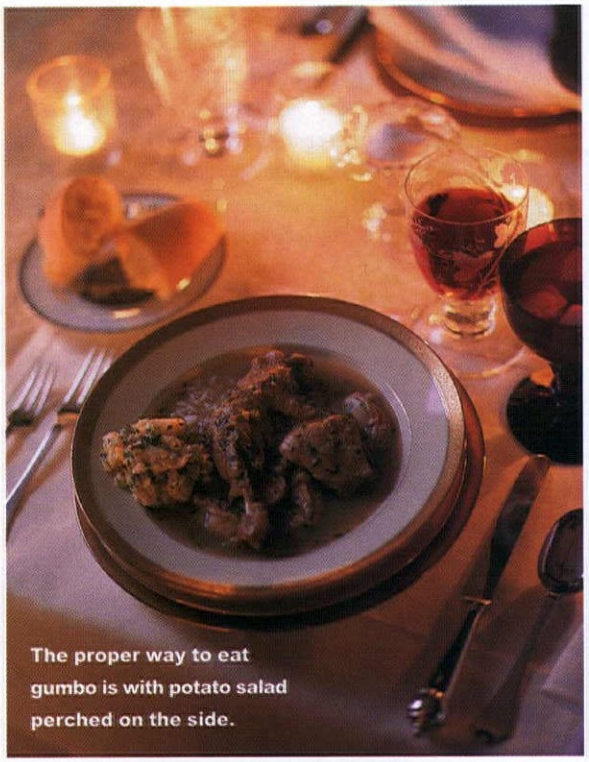
and left to improve overnight, as gumbos do. Or it can be the day's entertainment, with guests crammed into the kitchen, gabbing, and drinking beer, and breathing deeply of gumbo perfume. That's what happens at Marcelle Bienvenu's tiny cottage on the Bayou Teche, where the hypnotic scrape of her metal spatula, skritching ceaselessly across cast iron, orchestrates the thirty-minute controlled boil that is her roux-making process. "After thirty minutes, I always think I'm gonna burn it no matter how many times I do 'em," she confesses, bending over the gumbo kettle her father cooked with. "You could probably just pour water in there, and it would make gumbo by itself."

A COUPLE OF HOURS AWAY, in a capacious old New Orleans kitchen, another black iron vat is seething quietly on top of a vintage Chambers stove. Mary Cooper, whose quirky nineteenth-century house sits along the Mississippi River by the Pauline Street Wharf, is making duck gumbo for a sit-down feast, one of those richly indulgent spreads for which the city is famous. Her towering French doors are flung wide to catch the river breeze—and the aromas of her neighbors' morning coffee. She sniffs appreciatively at her own roux, which has reached the dark-peanut-butter stage. "Roux is like lava," she observes. "The Hawaiians have fifty different words for 'lava' in all its stages and textures. I've never had one roux act exactly the way I thought it would."



A light bread pudding makes an elegant appearance on roomy plates from A. Raynaud & Co. Limoges.

New Orleans lives and breathes its local specialties. Grand occasion? Cooper conjures up a remoulade sauce, alive with horseradish-y Creole mustard and bursting with the green stuff—scallions, flat-leafed parsley, celery—that Louisiana cooks adore. With shrimp fresh from a neighborhood seafood market, it is a first course that could electrify the dead.



The proper way to eat gumbo is with potato salad perched on the side.

But first there are potent Sazeracs right out of the last century, before cocktails grew effete. Rye whiskey, two kinds of bitters, a swirl of anise-shot Herbsaint in the glass: this is a drink for grown-ups. To fall pecans gathered for shelling on the back porch, Cooper will add cayenne, coarse salt, and pepper; roasted, the pecans taste like themselves, only more so.

When the duck gumbo hits the table, majestic in its tureen, people settle down to the serious business of eating. Once the obligatory scoop of rice is applied, there are duck bones to gnaw, smoky andouille sausage to savor, a singing, swamp-watery broth in which to wallow. Plump fall oysters, their skirts barely ruffled from a brief swim in the soup, are a prize to be fought over. There is Cooper's opulent potato salad to consider: an eccentricity of Lousiana gumbo consumption, this, to be eaten on the side or—as the old folks still prefer it—plopped directly into the gumbo bowl. Weird, but weirdly good. A brisk green salad calms things down.

It's not over; in New Orleans, it never is. "Too rich? What does that mean?" cracks Cooper, producing a plateful of pralines she ladled out earlier on her humongous marble pastry slab, glossy free-form puddles lumped with more autumn pecans. With a molten puff of brioche bread pudding, lavished with apples, some critical point is reached. Around the table, people sink back in their chairs over thick, black coffee, still spinning yarns about gumbos present and past. There's the guy who collects his friends' turkey carcasses after the holidays (one year he got nine), then invites the donors over for gumbo. And how about the election-night gumbo they eat around Lafayette? It's called Gumbo Babine, or Pouting Gumbo, because the losers sit around swilling and pouting.

Everyone snorts with laughter, knowing these sad sacks have prescribed themselves the perfect medicine. Nobody can eat gumbo and pout for long.

RECIPES

FOR A NEW ORLEANS DINNER

SAZERAC COCKTAIL

Makes 1 drink

2 dashes Herbsaint or Pernod
1 1/2 ounces rye whiskey
1/3 ounce simple syrup
4 dashes Peychaud's bitters
2 dashes Angostura bitters
Twist of lemon

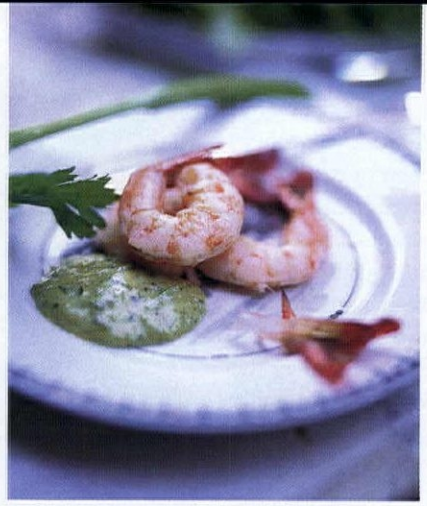
To make the simple syrup:

Combine 1 cup water and 2 cups granulated sugar in a saucepan and bring to a boil. Simmer 5 minutes. Cool and store in the refrigerator in a covered jar for up to two weeks.

Pour the Herbsaint or Pernod into a large martini glass. Swirl around the glass. Pour out excess. In a cocktail shaker filled with ice, stir the remaining ingredients until well mixed and very cold. Strain into the glass, and garnish with a twist of lemon.



SIDEKICKS Champagne, Sazerac, and bourbon on a Peter Patout tray



BEGINNINGS Poached shrimp with remoulade on a plate from Bernardaud

SPICED CREOLE PECANS

Makes 2 cups

2 cups pecan halves
2 Tbsp melted butter
2 Tbsp fresh rosemary
2 Tbsp fresh oregano
1 Tbsp coarse salt
1 tsp black pepper
1 tsp cayenne pepper

Preheat the oven to 300 degrees.

Chop all of the ingredients, except the pecans and butter, in a spice grinder or food processor. Toss the pecans with the melted butter and chopped herbs. Spread in a shallow baking pan. Bake for approximately 30 minutes, tossing occasionally. Remove from oven and let cool.

POACHED SHRIMP WITH REMOULADE

Requires 2 days' advance preparation

2 dozen large shrimp, peeled and cooked
1 1/2 cups extra-virgin olive oil
1 cup fresh parsley leaves
2 celery stalks, roughly chopped
8 scallions, cut into quarters
2 Tbsp Creole mustard
2 Tbsp horseradish
2 Tbsp white vinegar
2 tsp Worcestershire sauce
4 cloves garlic, peeled
1 1/2 tsp salt
1 tsp ground black pepper
1 tsp cayenne pepper

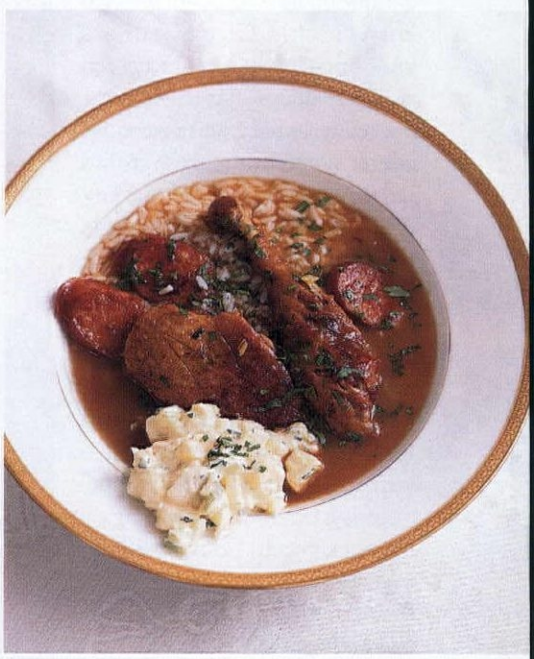
Place all the ingredients, except the shrimp, in the bowl of a food processor and purée. For optimum flavor, refrigerate for 2 days before serving. Place cooked shrimp on a bed of crushed ice and serve with the remoulade.

DUCK, ANDOUILLE SAUSAGE, AND OYSTER GUMBO

Serves 8

Serve with 4 cups of rice

2 ducks, 4 1/2 pounds each, cut into six pieces
4 tsp salt
2 tsp ground white pepper
2 tsp cayenne pepper
1 cup vegetable oil
1 cup flour
3 cloves garlic, peeled and diced
2 green peppers, diced
2 medium onions, diced
4 stalks celery, diced
12 to 14 cups hot chicken stock
2 fresh bay leaves
1 pound andouille sausage, or kielbasa, sliced into 1/4" pieces
2 dozen medium-size oysters, shucked, with their liquor
3 scallions, sliced fine



THE MAIN EVENT First the roux, then the duck, sausage, oysters, and rice

Preheat the oven to 400 degrees.

Combine the salt, white and cayenne peppers. Rub onto the pieces of duck. Place the duck, skin side up, on a rack in a deep baking pan. Roast uncovered for approximately 45 to 50 minutes, or

until the skin browns. Remove from the oven, drain off fat, and reserve.

To make the roux, cook the oil and flour together in a heavy cast-iron Dutch oven over medium-high heat, stirring continually for approximately 25 to 30 minutes, until the mixture begins to thicken and turns medium-brown in color.

Add the garlic, green peppers, onions, and celery and sauté for 5 minutes. Add 2 cups of hot chicken stock to the roux. Stir well, and then add the duck pieces, bay leaves, and sausage. Add enough hot chicken stock to cover the duck. Reduce to a simmer and cook the gumbo uncovered for 1 1/2 hours. As the gumbo cooks, periodically skim fat off of the top and add more stock to keep the ingredients covered.

Add the oysters and their liquor 4 to 5 minutes before serving. Add salt and pepper to taste.

Serve the gumbo in bowls over rice. Add potato salad on the edge of each bowl. Garnish with chopped scallions.

MARY COOPER'S POTATO SALAD

3 pounds red-skinned or other thin-skinned potatoes
6 to 8 large hard-boiled eggs, peeled and chopped
1 bunch of scallions, chopped
4 stalks of celery, chopped
Juice of 2 lemons
1/2 cup chopped dill pickles, cornichon, or pickle relish
1 cup of good mayonnaise
2 Tbsp Creole mustard
1 Tbsp coarse salt
2 tsp black pepper
2 tsp cayenne pepper

Place the potatoes in a large pot and cover with cold water. Bring to a boil and cook uncovered for 15 to 20 minutes, or until tender. Drain, and bring the potatoes to room temperature.

When potatoes are cool enough to handle, cut into medium-size pieces and place in a large mixing bowl. Add the remaining ingredients except salt, black and cayenne peppers, and mix together well. Season with the salt and black and cayenne peppers to taste. Refrigerate until ready to serve.

APPLE-AND-BREAD PUDDING

Serves 8

1 1/2 pounds day-old brioche or challah bread
1 1/2 cups heavy cream
2 Tbsp sweet butter
3 Golden Delicious apples, peeled and cut into 1/4" pieces
8 Tbsp sweet butter at room temperature, cut into small pieces
6 medium-size eggs, separated
1 cup granulated sugar



FAREWELL, MY SWEET **Bread pudding, pralines, and pumpkin pie**

Preheat oven to 350 degrees.

Butter a 12-inch round or oval baking pan and set aside.

Cut crusts off the bread and cut bread into one-inch cubes. In a large mixing bowl, combine the bread and heavy cream. Toss with your hands until well incorporated. Set aside.

In a large pan, melt the 2 tablespoons of butter and sauté the apples over medium-high heat for 5 minutes, until tender. Remove from the heat and set aside.

In a mixing bowl, beat the 8 tablespoons of softened butter, the egg yolks, and 1/2 cup of the sugar with an electric mixer for 3 to 4 minutes, or until doubled in volume. Fold into the bread mixture. Stir in the sautéed apples. Reserve.

In a separate bowl, beat the egg whites to form stiff peaks. Gradually add 1/2 cup of sugar. Whip until stiff, about 2 minutes. Fold 1/4 of the egg whites into the bread mixture, then fold in the remaining egg whites until they are incorporated.

Gently spoon the pudding into the baking dish and place in the oven in a bain-marie. Loosely cover the pudding with a buttered sheet of aluminum foil and bake for 45 minutes. Remove the foil and bake for another 15 minutes, or until the top of the pudding is golden-brown.

Remove from the oven and dust with confectioners' sugar. Serve warm, with heavy cream poured on top.

MARY COOPER'S PRALINES

Makes 2 dozen 2 1/2-inch pralines

2 cups dark-brown sugar
2 cups granulated sugar
1 cup evaporated milk
4 Tbsp unsalted butter
1 tsp vanilla extract
2 cups pecan halves or pieces

Lay 2 dish towels on a smooth surface and cover with waxed paper.

Combine the brown and white sugars, evaporated milk, and vanilla in a heavy pot. Cook, stirring occasionally, until candy thermometer reads 228 degrees, then stir in the butter and pecans. Continue to cook, stirring constantly, until thermometer reads 232 degrees. Remove from the heat. Stir with vigor, until syrup begins to cool and lose its gloss. (If the mixture becomes too thick, stir in a little evaporated milk and reheat to 232 degrees.) Spoon onto the waxed paper. Cool for 20 to 30 minutes, until firm. Peel the pralines off the paper with a spatula and store in a covered jar until ready to serve. Pralines are easier to make in cool weather, when the humidity is low.



METHODOLOGY **Pralines on their way from waxed paper to bowl to mouth**



SOURCES

Where to Buy It



ONLY NATURAL
Pages 146-147

GO RETRO
Pages 102-103

THRESHOLD Page 10

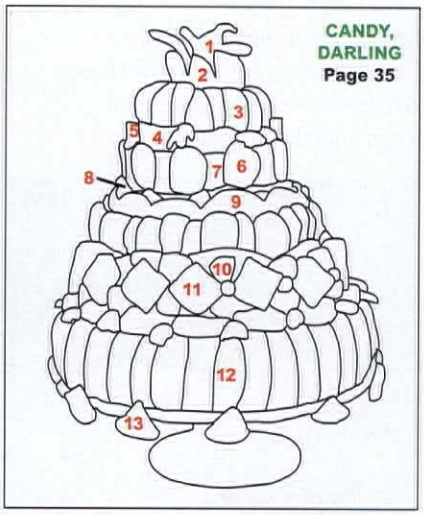
Page 10, Shimmering Songbird ornament, $9.50, Old World Christmas, 800-962-7669. Li-Lac Chocolates, Inc., $18 for 1 lb., 120 Christopher Street, NYC 10014. 212-242-7374. Enstrom's Toffee, $11.50 for 1 lb., 800-ENSTROM. **Chocolate-dipped apricots and ginger,** Fran's Chocolates Ltd., $12.50 for 6.50 oz., 800-422- FRAN.

DOMESTIC BLISS Pages 19-32.

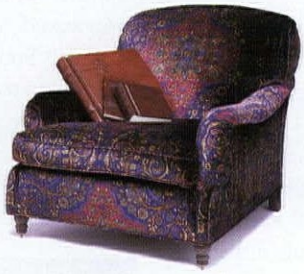
Page 19, Chair ornament, $18, Dullsville Inc., 143 East 13th Street, NYC 10003. 212-505-2505. **Page 20,** 1) Bell, $375, 11) $245, Deco Deluxe, 993 Lexington Avenue, NYC 10021. 212-472-7222. 2, 13) Paula Rubenstein Ltd., 65 Prince Street, NYC 10012. 212-966-8954. $35-$450. 3, 7, 9) After the Rain, 149 Mercer Street, NYC 10012. 212-431-1044. $20-$24. 5, 6, 10) Gray Gardens, 461 Broome Street, NYC 10013. 212-966-7116. $20-$175. 8) Troy, 138 Greene Street, NYC 10012. 212-941-4777. $20. 12) Kate's Paperie, 561 Broadway, NYC 10012. 212-941-9816. $3.50. 14) Tree, $600, Wolfman-Gold & Good Co., 117 Mercer Street, NYC 10012. 212-431-1888. Cherub, $285, Paterae, 458 Broome Street, NYC 10013. 212-941-0880. Hanukkah Star, $19, and Star Horizons, $17, Christopher Radko, 800-71-RADKO. **Page 22,** Garland, $70, Christopher Radko. **Page 24,** Angel, $12, Wolfman-Gold & Good Co. **Page 28,** Ann Sacks Tile & Stone, 800-278-TILE. **Page 30,** Eastern Accent, 237 Newbury Street, Boston, MA 02116. 617-266-9707. Old Japan, Inc., 382 Bleecker Street, NYC 10014. 212-633-0922. Millennium, Terre d'Oc Creations incense, Sarut, 800-345-6404. NO. 88, Frankincense & Myrrh, both $26, by Czech & Speake, Bergdorf Goodman, 800-218-4918. Bitter Orange, $20 for 30 sticks, Gump's, 800-426-5606. Among Stars, $15 for 20 sticks, Eastern Accents. Majmua, about $3, available at most health stores.

HUNTING & GATHERING
Pages 35-46

Candy, Darling, Page 35 See schematic, this page. 1, 12) Candied grapefruit and orange peels, 10) Candied ginger, all about $67 for 1.5 lbs., 3) Marrons glacés, about $65 for 12-15 pieces, all from Fouquet, 36, rue Laffitte, 75009 Paris France. 33-147-70-85-00. 2) Chocolate-dipped candied orange halves, 6) Chocolate-dipped apricots, 8) Gold dragées, 9) Chocolate-dipped orange peels, all about $7 for 4 oz. of each, Rococo Chocolates, 321 Kings Road, London England SW3 5EP. 44-171-352-5857. 4, 13) Australian Glaced Apricots, $36 for 2 lb. 12 oz., tin, Neiman Marcus Christmas Catalogue, 800-825-8000. 5) Candied violets, about $12 for 4 oz., Galli Giovanni S.A.S, Via V. Hugo, 2 20123 Milano Italy. 0039-2-8646-4833. Available only from September through June. 7, 11) Pates de Fruits, $33 per pound, La Maison du Chocolat, 800-988-5632. **Cocktail Hour, Page 36** 1) Henri Bendel, 712 Fifth Avenue NYC 10019. 212-247-1100. 2) Just Calvins, 1855 Griffin Road, Suite B 364, Dania, FL 33004. 954-922-2517. 3, 4, 5) Green shot glass, $8, Barneys New York, 660 Madison Avenue, NYC 10021. 212-826-8900. 6) Bergdorf Goodman, 800-218-4918. 7) Wolfman-Gold & Good Co., 117 Mercer Street, NYC 10012. 212-431-1888. 8) Calvin Klein Home,. 654 Madison Avenue, NYC 10021. 212-292-9000. **Glass,** $12, MoMA Design Store, 800-793-3167. 9) Archipelago, 525 Broadway, NYC 10014. 212-334-9460. 10, 12, 13) Dransfield and Ross, NYC. 212-741-7278. Available through architects and designers. 11) Linen napkin, Ad Hoc Softwares, 410 West Broadway NYC 10010. 212-925-2652. **Come See My Etching, Page 38,** Saint Louis, 800-238-5522. Baccarat, 800-777-0100. Eastern Accent, 237 Newbury Street, Boston, MA 02116. 617-266-9707. Metropolitan Museum of Art Shop, 800-662-3397. Bergdorf Goodman, 800-218-4918. Hermès, 800-441-4488. **Bangle,** $35, Lydell, 800-815-9335. **Tray,** $125, Reed & Barton, 800-343-1383. **Light Touch, Page 40** SIMP L, 1793 12th Street, Oakland, CA 94607. 510-832-7205. Harry Allen & Associates, 25 East 4th Street, #2, NYC 10003. 212-529-7239. Emily McLennan Inc., MN. 612-339-7746. Lees Studio, 1755 Broadway, NYC 10019. 212-581-4400. **Carried Away, Page 42** 1, 2) William-Wayne and Co., 800-318-3435. 3) Waldo's Designs, 223 East 58th Street, NYC 10022. 212-308-8688. 4) Coco Co., 363 West Erie, Chicago, IL 60610. 312-915-0043. 5, 6, 8, 9) Mecox Gardens, 257 Country Road 39A, P.O. Box 2849 Southampton, NY 11969. 516-287-5015. 7) Michael Dawkins, 33 East 65th Street, NYC 10021. 212-639-9822. **Hot Dogs, Page 44** 1, 7, 9) Lyle and Umbach Ltd, NYC. 212-462-2523. 2, 3) John Boone, Inc., NYC. 212-758-0012. Available through architects and designers. 4, 5) Wolfman-Gold & Good Company, 117 Mercer Street, NYC 10012. 212-431-1888. 6) William H. Jackson Company, 210 East 58th Street NYC 10022. 212-753-9400. 8) Tim Gleason Gallery, 77 Sullivan Street, NYC 10012. 212-966-5777. 10) Elizabeth Street Garden & Gallery, 1176 Second Avenue, NYC 10021. 212-644-6969. 11) Colonial Williamsburg Foundation, 800-446-9240. 12) A & R Asta Ltd., 1152 Second Avenue, NYC 10021. 212-750-3364.



CANDY, DARLING
Page 35



ISN'T IT ROMANTIC?
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OBJECT LESSON Pages 49-53

All available through architects and designers. Odegard Inc., NYC. 212-545-0069. Tufenkian Tibetan Carpets, 800-435-7568. InnerAsia Trading Company, NYC. 212-532-2600. David Shaw Nicholls, NYC. 212-223-2999.

FEDERAL EXPRESS
Pages 78-91

Architect: Robert Stewart Burton, 65 Pondfield Road, Office 9, Bronxville, NY 10708. 914-779-2171. All fabrics available through architects and designers. **Pages 78-79,** Scalamandré, NYC. 212-980-3888. Ball and Ball, 800-257-3711. **Pages 80-81,** Rene Lynch, 234 Seeley Street, Brooklyn, NY 11218. 718-633-3831. **Pages 82-83, Spot Velvet,** by Humphries Weaving Company for Classic Revivals, MA. 617-574-9030. **Harateen fabric, fringe, tassels,** Scalamandré. **Andirons, fireback,** Pennsylvania Firebacks, Inc., 2237 Bethel Road, Lansdale, PA 19446. 215-699-0805. **Page 85,** Alder paint, Pratt & Lambert, 800-BUY-PRATT. **Fabric on chair and sofa,** Eaton Hill Textile Works, RD 1, Box 970, Plainfield, VT 05667. 802-426-3733. Craig Farrow Cabinetmaker, P.O. Box 828, Woodbury, CT 06798. 203-266-0276. **Wool trim on chair,** Scalamandré. **Pages 86-87, Canopy bed,** Leonards New England, 600 Taunton Avenue, Seekonk, MA 02771. 508-336-4480. **Bed hanging,** Reproduction Textiles, MA. 413-296-4437. **Bed-hanging trim,** M & J Trimming, 1014 Sixth Avenue, NYC 10018. 212-391-8731. Moran Woodworkings, 636 Ethan Allen Highway, Ridgefield, CT 06877. 203-438-0477. **Prince Regent cream wallpaper,** Clarence House, NYC. 212-752-2890. Greeff, 800-523-1200. **Pages 88-89,** Nails, Tremont Nail Company, 800-842-0560.

FIFTIES AND STILL FABULOUS Pages 92-101

Interior Design: William Stewart Designs Inc., 349 Peachtree Hills Avenue, N.E., Suite C2B, Atlanta, GA 30305. 404-816-2501. **Similar furniture, lighting fixtures, and home accessories** in New York City: 1950, 440 Lafayette Street, NYC 10003. 212-995-1950. Lin Weinberg, 84 Wooster Street, NYC 10012. 212-219-3022. Galerie du Beyrie, 393 West Broadway, 3rd floor, NYC, 10012. 212-219-9565. Mood Indigo, 181 Prince Street, NYC 10012. 212-254-1176. In Los Angeles: Fat Chance, 162 North La Brea Avenue, Los Angeles, CA 90036. 213-930-1960. In Atlanta: Domus, Inc., 800-432-2713. Architects and designers only. 20th Century Antiques, 1044 North Highland, Virginia Highlands, Atlanta, GA 30306. 404-892-2065. Phillip Northman, Cache Antiques & Flea Market, 1845 Cheshire Bridge Road, Atlanta, GA 30324. 404-815-0880. In San Francisco: De Vera, 384 Hayes Street, San Francisco, CA 94102. 415-861-8480. **All rugs and sisal,** Designer Carpets, Inc. 800-241-0456. Architects and designers only. For **toy robot** information, *1000 Tin Toys,* by Teruhisa Kitahara and Yukio Shimizu, Taschen America, 888-TASCHEN. **Pages 92-93,** Knoll Textiles, 105 Wooster Street, NYC 10012. 212-343-4000. **Pages 96-97, Bowls,** Nambé, 1127 Siler Road, Santa Fe, NM 87505. 505-471-2912. **Diamond,** Reed & Barton, 800-822-1824. **Pages 98-99, Bamboo-chair fabric and Derby**

DOMESTIC BLISS
Pages 19-32



Plain pillow fabric, Osborne and Little, NYC. 212-751-3333. Available through architects and designers. **Chairs,** Hirschl & Adler, 21 East 70th Street, NYC 10021. 212-535-8810. **Pages 100-101,** Dal-Tile, 800-933-TILE. **Chair,** Herman Miller for the Home, 800-646-4400. Bathtub, Kohler Co., 800-4-KOHLER. **Chairs,** Lin Weinberg. **Television set,** 20th Century Antiques. Sol y Luna collection by Paul Weaver Studio for Brown Jordan, CA. 626-443-8971. Basta Sole, 800-654-7000. **Boat in pool,** Lost City Arts, #275 Lafayette Street, NYC 10012. 212-941-8025.

MASTER OF THE HOUSE Pages 104-113

Page 109, Crate & Barrel, 888-249-4155. **Pages 110-111,** Gunston Hall Museum Shop, 800-811-6966. Waterhouse Wallhangings, MA. 617-423-7688. Available through architects and designers.

ISN'T IT ROMANTIC? Pages 136-137

Fortuny, Inc., NYC. 212-753-7153. Available through architects and designers.

LAUNCHING PAD Pages 138-145

Allegra Hicks Designs rugs and fabrics available through architects and designers at John Rosselli International, NYC. 212-772-2137; Agnes Bourne, Inc., CA. 415-626-6883. Allegra Hicks furniture, Profiles, NYC. 212-689-6903; Jantar Mantar Ltd., London. 44-97-674-4647. All fabric through architects and designers. **Pages 140-141, Pillow fabric,** Robespierre, Percheron, London, 44-171-580-5156. Coffee table, Jantar Mantar. **Baby Fat chair,** Euro Lounge, #28 All Saints Road, London W11 1HG. 44-171-792-5499. **Wall painting,** Mario Penati and Ashley Hicks, 44 Morton Street, NYC 10014. 212-633-8167. **Tiles,** Elon, 66 Fulham Road, South Kensington London SW3 6HH. 44-171-460-4600. **Table,** Habitat, 196 Tottenham Court Road, London W1P 9LD. 44-171-255-2545. **Pages 144-145,** Gainsborough Silk Weaving Co., London. 44-171-386-7153. Roger Oates, The Long Barn, Eastnor, Ledbury Herefordshire HR8 1EL. 44-153-163-2718. **Velvet on chair,** Lelievré, Old World Weavers, NYC. 212-355-7186. **Bed,** Jantar Mantar. **Onion print on table,** Allegra Hicks Designs.

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Pages 148-149, Bucket, Beatrice and Violet flutes, Shona parfait glass, William Yeoward Crystal, 800-818-8484. Buccellati, 800-223-7885. Bernardaud, 800-448-8282. **Martini glass,** Baccarat, 800-777-0100. **Tray,** Patout Antiques, 920 Royal Street, New Orleans, LA 70116. 504-522-0582. Campanelle, Fortuny, Inc., NYC. 212-753-7153. **Green Myrtle glass,** William Yeoward Crystal. **Pages 150-151,** Wedgwood, 800-677-7860. **Alice Bowl,** William Yeoward Crystal. Lamballe, Fortuny, Inc. **Marie Antoinette plates and coffeepot,** A. Raynaud & Co. for DeVine Corporation, 1345 Campus Parkway, Neptune, NJ 07753. 908-751-0500. Limoges, Bergdorf Goodman, 800-218-4918. **Trifid silverware,** James Robinson, Inc., 480 Park Avenue, New York, NY 10022. 212-752-6166. **Avril glass,** William Yeoward Crystal. **Page 153, Faience Bowl,** Lucullus, 610 Chartres Street, New Orleans, LA 70130. 504-528-9620.

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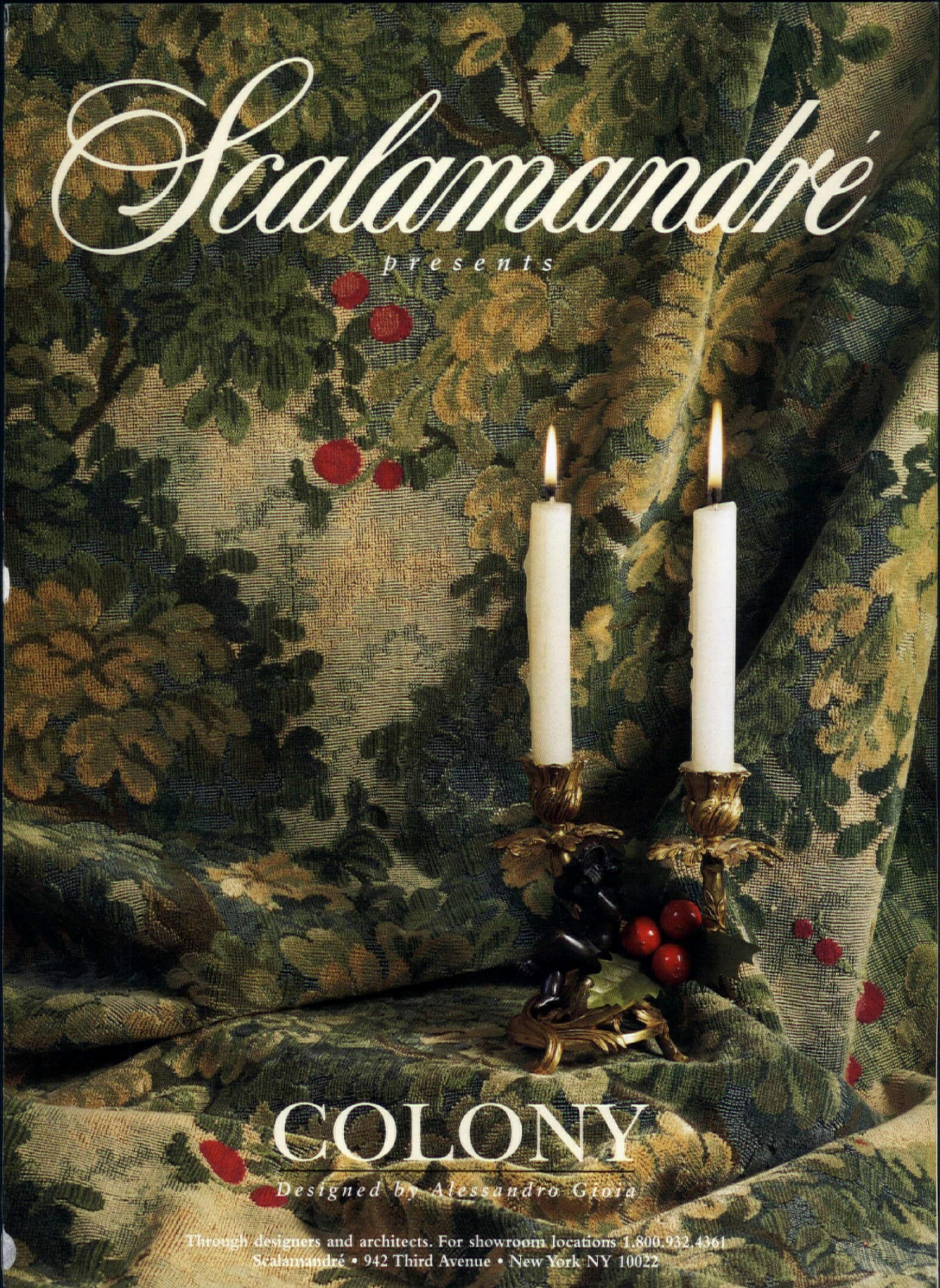
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